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Doctor WHO

MAGAZINE™
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on Sarah Jane Smith

Russell Enoch

on Ian Chesterton

Terrance Dicks

on Writing Who

Gary Downie

on The Two Doctors



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"Then there's the terrible Zodin..."

The Second Doctor, *The Five Doctors*

There must be hundreds of twists and turns in the Doctor's life that have never appeared on screen, throwing all manner of confusion into his life. The Zodin, a visit to Queen Victoria's coronation, meeting Nelson... It makes you wonder how he fits everything in really, even though he's over nine hundred.

One does wonder if he might not have duplicates of himself travelling across the time lines, one calling himself Merlin, another with a companion called Frobisher. Time travel could cause such variables. However, since Gallifrey exists outside of time, Time Lords seem to as well – so there can only be one Doctor.

Or can there? Do events in *The Two Doctors* indicate another set of Doctors, where Troughton's version was never exiled by the Time Lords – simply given a good ticking off and sent on his way with Jamie? Where Victoria stayed in the TARDIS? Could John and Gillian possibly exist?

I'm sorry. I got caught up in a *Back to the Future III* plot. Back to reality next month... possibly!

PIN-UP: THE FIVE DOCTORS

Photo © BBC 4

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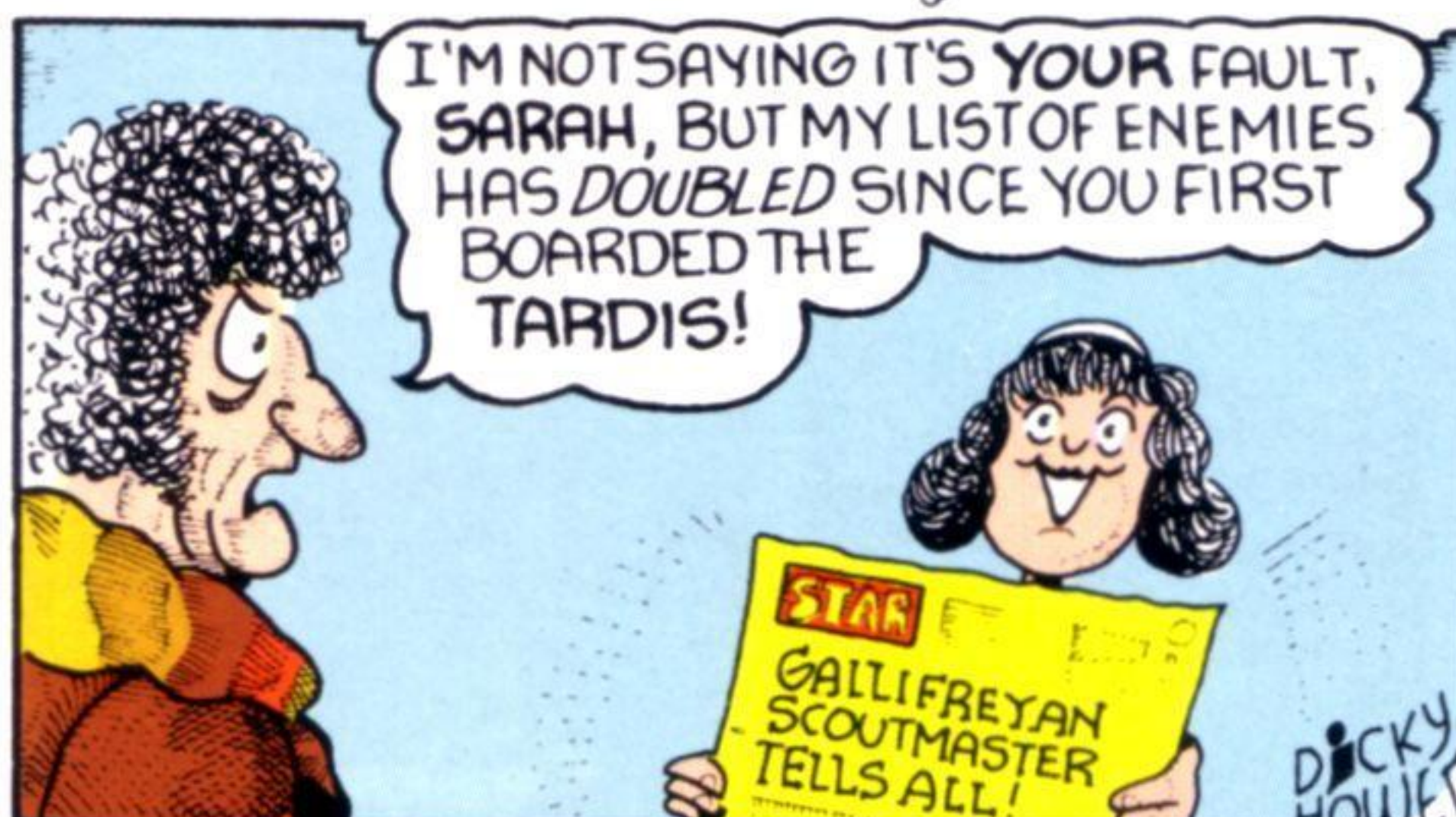
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Doctor Who? by Tim Quinn and Dicky Howett



ABC

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Gallifrey Guardian

Photo © BBC.



EXTENDED VIDEO TAPE RELEASE PLANNED

The Curse of Fenric, voted *DWM* readers' favourite story of Season Twenty-Six, has been provisionally scheduled for BBC Video release in February 1991. If the necessary clearances are obtained, the tape will include material cut from the original transmission for timing reasons.

Fenric will be the first *Doctor Who* tape to include previously unscreened footage. If sales are good – and BBC Enterprises are confident that they will be – it could mean more stories will be released in the same way, if material exists. Outgoing Producer John Nathan-Turner and the story's director, Nick Mallet, will supervise the project, re-editing the screened version and adding new material such as video effects and music. "It's almost like editing the original version," John commented.

Not all the recorded material edited from the final transmission of the story will appear on the new tape. Some recorded scenes were originally dropped simply because they did not add to the story, and not for time reasons. At this stage, it's unclear just how much longer the tape will be compared to the transmitted story.

The extended tapes concept is not new to the video market – the film *Aliens* was scheduled for extended release in Britain earlier this year – but it is a relatively new field for BBC Video. Although the *Death to the Daleks* release was made up in part from the extended version of Part One screened in the United States, none of the material additional to that broadcast in Britain was used. As with the use of new special effects and recording techniques, it seems that *Doctor Who* videos, like the programme itself, are to become a testing ground for new ideas.

THAT MOVIE KEEPS BOUNCING BACK...

'Still in preparation' seems to be almost a cruel joke for the *Doctor Who* film – it's now almost three years since the current scheme to bring the Doctor to the big screen was first mooted. However, as John Nathan-Turner noted at a recent convention, film funding can take a long time to be raised, and *Doctor Who* has proven no exception to this. A firm green light seems still

some way off, but the producers have not given up hope and pre-production plans are at an advanced state.

Despite the various provisional titles circulating in other publications (such as *Doctor Who – The Time Lord* and *Doctor Who – The Motion Picture*) no official announcement has been issued as yet. However, the prospect of a Royal Film premiere is not an impossible option. "It would be great for the film, of course," said co-producer Peter Litten, "but these decisions are always taken by the

Royals." A planned announcement on the film at the Cannes Festival did not occur. It seems that funding is now being sought in Britain rather than America, which will put the emphasis on the script rather than big budget effects.

Lanzarote is another European setting currently under consideration for location filming, and the proposed new TARDIS interior provisionally costed at around £150,000 to construct has been described as: "... a very complex set." The character Morgana (to be played by Caroline Munro, the only firm casting on the project) has had her name changed. This is due to the appearance of a Morgana in *The Greatest Show in the Galaxy*. The new name for the role mentioned as an important character in the film and a 'baddie', is Zilla.

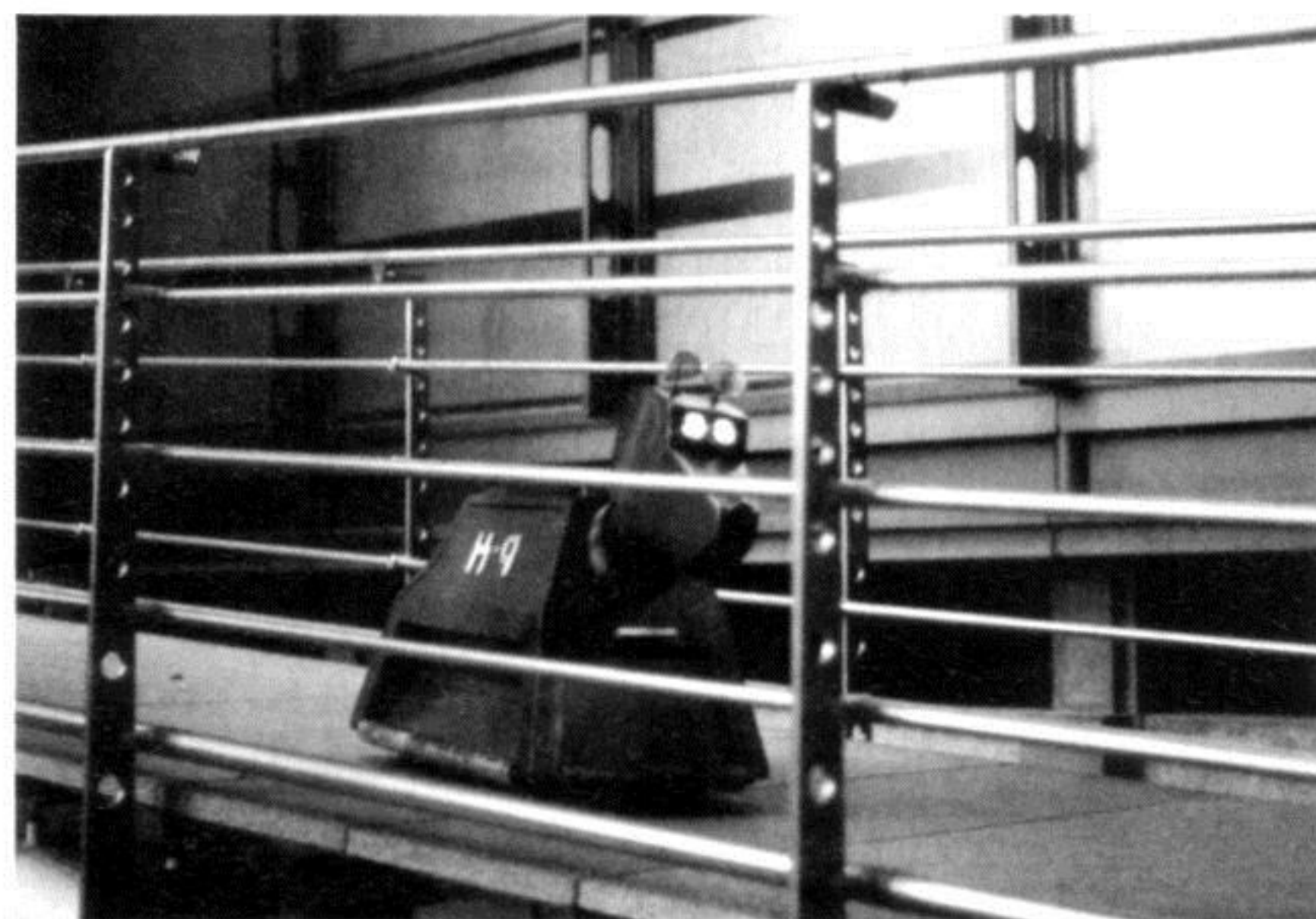
The Doctor will have three 'companions'; one is a Gallifreyan whilst another – last

described as an 'Earth youth' – is actually an Earth boy. Although there is no confirmation on a director or further casting as yet, we will bring you more details as and when.

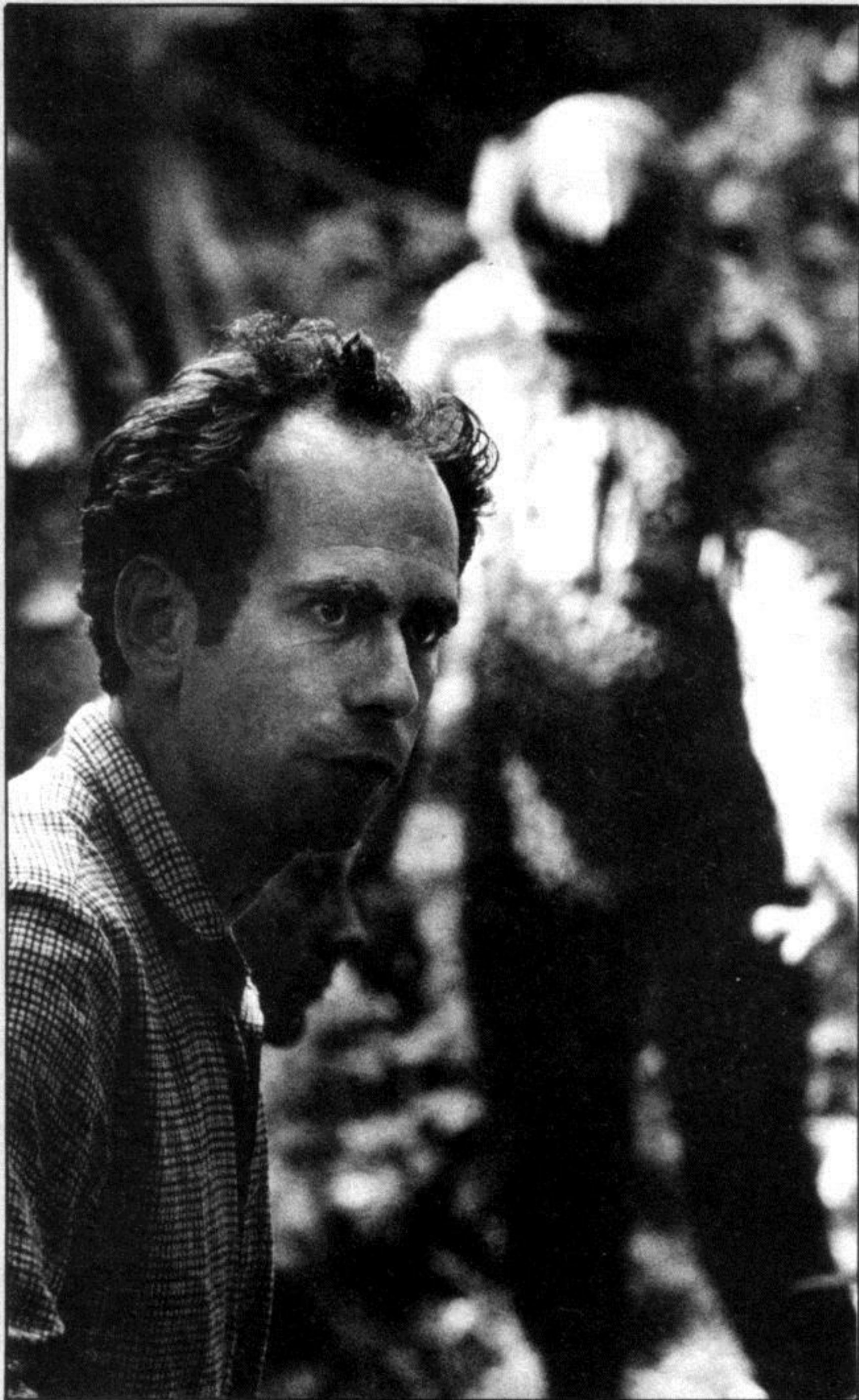
At the End of An Era convention outgoing Producer John Nathan-Turner commented: "I've seen the script and it's excellent – it will make a very good film."

WAITING IN THE WINGS...

Doctor Who remains in limbo at the time of going to press, and a decision may now not be made until as late as the Autumn. Although the BBC are fully committed to continuing the series, the format is still under discussion. As the delays continue it seems increasingly unlikely, but not impossible, that Sylvester McCoy and Sophie Aldred will return as Doctor and Companion. Both actors are still keen



K9 on patrol! Our roving camera woman Jacqui Papp caught the mechanical companion on duty outside Lloyds building in London in May. The BBC Schools programme *Search Out Science* were recording K9's part in *Search Out Space*, which will be broadcast in Britain in November. The educational programme also features separate sections featuring Sylvester McCoy as the Doctor and Sophie Aldred as Ace, aimed at teaching children about space.



PETER GRIMWADE DIES

Doctor Who lost one of its most imaginative writer/directors of the 1980s in May, when Peter Grimwade died after a long battle against leukaemia.

He first made his name on the programme during Tom Baker's period, working as a Production Manager. (He even gained fame by donating his name to Grimwade's theory, the explanation for some people's inability to work and communicate with *The Robots of Death*). Twice during Baker's last season he directed stories himself – *Full Circle* and the Fourth Doctor's finale, *Logopolis*. Around this time, Peter had the idea for a story involving the apparent theft of two Concorde aircraft, but production was deferred until a later date.

Having directed Janet Fielding's debut in the role of the Doctor's companion Tegan Jovanka, an opportunity arose to direct a story that concentrated on her character. Peter jumped at the chance, and *Kinda* went on to become one of the best received Peter Davison stories of all. The making of the story was covered in *Doctor Who – The Unfolding Text*, in which Peter talked at some length about his ideas on directing.

His last directed story was *Earthshock*, another poll winner which saw the re-emergence of the Cybermen after far too many years. After this, he turned his attention to script writing, with *Time-Flight* as his first *Who* script. *Mawdryn Undead* reintroduced the concept of the Black and White Guardians as well as creating Turlough, the new male companion. Turlough stayed travelling with the Doctor until the following season, when Peter Grimwade made his last contribution to the series with *Planet of Fire*. This had the daunting task of writing out both Turlough and the shape changing Kamelion, as well as introducing the new American companion, Peri.

Peter Grimwade adapted all three of his tv stories into quite excellent and frequently humorous novels, going on to write the non-*Who* novel *Robot*, also for Target Books. At the recent Galaxy Convention in Glasgow, actor Nicholas Courtney summed up the feelings of everyone who knew him by saying that life was very unfair. "Peter Grimwade was simply far too young to die."

Gary Russell

to resume their roles, but currently Sylvester is fully booked for work until March 1991.

The BBC are reluctant to give any firm date for a decision on the series, due to the number of factors involved. A report that independent production had definitely been decided, on ITV's Oracle news service at the beginning of June, was dismissed as "pure speculation".

WHO'S AMERICA

Sylvester McCoy entertained some 4000 fans in New York recently at a major science fiction convention. Kathy Wesley from the Whossier Network caught up with him and brought back some "quotable quotes".

Regarding changes in the Doctor's personality from the Twenty-Fourth to the Twenty-Sixth seasons: "I was partly responsible for that really – because at the original time I took over, I knew very little about how to do it, so I relied on my own comic instincts . . . but as I did that first season, I realised how

Doctor Who should be and what I really wanted to do with it. So the second season started along those lines, bringing back the mystery and the danger and also the feeling of this man . . . that here he has been travelling for thousands of years, and he's such a lonely traveller, so he carries all that sadness and loneliness. Also, you don't know whether he is a good man . . . it would be nice to drop hints that perhaps there's something darker there – perhaps there isn't – but just to bring back the mystery, so you're never, never really comfortable with him."

Is there a darker side to Sylvester? "Most people have a dark side. Many comics have a dark side . . ." Talking about the future, Sylvester commented "I think the Fates are telling me to move on to another job . . . but *Doctor Who* will always be part of me."

DOWN UNDER . . .

In Australia, Season Twenty-Six stories will commence on ABC television on October

29th, preceded by the last three stories of Season Twenty-Five. (*Remembrance of the Daleks* has already been shown). The stories will run five nights a week at 5.30pm.

The recent *Doctor Who* run was curtailed at one point, when *Pirate Planet:3* was dropped from ABC schedules in favour of highlights of the opening of the Australian parliament!

Jon Pertwee will be visiting a Brisbane based convention on October 5th-7th, accompanied by former companion Katy Manning, better known as Jo Grant. (Katy's performing *Educating Rita* in Sydney at present – the run began on May 29th. Barry Crocker, who sang the theme tune of *Neighbours*, co-stars). Jon will then fly to New Zealand for an appearance there. Details, Conquest, GPO Box 76, Brisbane, Queensland 4000.

On the video front, *The War Games* was released in June and *An Unearthly Child* went on sale on July 9th.

The *Variations on a Theme* square CD is on sale for \$40, distributed by Polygram; Philips are apparently very

unhappy with the square CD release. It may well go 'on record' as the first and last square disc!

CONVENTION NEWS

Nebula 26, which takes place in Liverpool on October 6th and 7th proceeds apace. The guest list for this event is now as follows (all work permitting): Sophie Aldred, Ian Briggs, Nicola Bryant, Russell Enoch, Nicholas Courtney, Frazer Hines, Julian Glover, Marc Platt, Ian Briggs and Lee Sullivan. PanOpticon, to be held in Coventry two weeks later, has confirmed Jon Pertwee and Nicholas Courtney as guests. More convention news next issue.

MERCHANDISE

The Brain of Morbius and *The Five Doctors* go on sale from BBC Video this month, both priced at £9.99. Both written by Terrance Dicks (*Morbius* under the name Robin Bland), these are re-releases in a new, complete format.

The Brain of Morbius benefits from this in particular,

since the original release can only be described as an abomination. A dark tale based on the Frankenstein legend, Philip Madoc proves magnificent as the crazed Solon, planning to provide the evil Time Lord Morbius with a new body.

The Five Doctors is a taut tale re-uniting most of the original Doctors in Gallifrey's sinister Death Zone, bringing various versions of the renegade Time Lord (and several companions) up against a Dalek, Cybermen, the devastating Raston robot, a perfectly villainous Master and even Rassilon himself.

The late Richard Hurndall excels as the First Doctor, but for me some of the best moments come from Patrick Troughton and Nicholas Courtney. Troughton seems to treat the threats of the Death Zone like a country walk and brings some great touches to the story as the pair try to penetrate the Tower of Rassilon. Davison's Doctor puzzles out the real enemy with erudite skill.

Terrance Dicks captures many of the elements of each of the Doctor's well, although one can't help but wonder how the story would have turned out if Tom Baker had been available. Instead, we are left with brief snatches of *Shada* to linger over, his incarnation trapped with Romana in a time vortex.

Both videos are worthy additions to the growing *Doctor Who* library and the unedited *Morbius* makes up considerably for its heinous original, truncated release. Despite the appeal of older stories, it would still be good to see more recent stories on the video schedule – perhaps *Fenric* will prompt Enterprises to realise this.



Doctor Who Magazine goes four weekly from next issue, bringing readers thirteen issues per year instead of the current twelve. This means there will be two issues of the Magazine in

November, which also sees the release of a new Special, dedicated to the workings and travels of the TARDIS. This will have a new painted cover by Alister Pearson and contain schematics of every TARDIS console, a *The Three Doctors* Nostalgia piece and more.

Hard Graphed now have copies of their first knitting pattern book available, delayed due to production problems. Containing six knitting patterns, based on artist Andrew Skilleter's designs, the best of these looks to be the Dalek and William Hartnell. I'm sure the other designs will also appeal enough to prompt knitters into the wool shop. The book comes in an elegant wraparound cover by Andrew. **Terrance Dicks interview, Page 15.**

WHO EXHIBITION

An exhibition of *Doctor Who* memorabilia begins soon at the Museum of Childhood in Edinburgh, produced in association with the Edinburgh and Lothian *Doctor Who* group. The exhibition, which runs until mid September, will include a full size model TARDIS, props, costumes toys and models. Competitions, special events and activities will take place during the exhibition's run. **Longleat Report, Page 36.**

SPACE CENTRE SIGNING

Colin Baker and Sophie Aldred will headline a signing in the Nelson Mandela building at Sheffield City Polytechnic, Sheffield on Saturday July 21st. Also appearing will be David Banks, Dominic Glynn and Mark Ayres in an event organised by Mediaband in association with Sheffield Space Centre, Silver Fist and Metro Music International. The event runs from 12 noon to 3.30.

KNIGHTS OF PENDRAGON TOUR

Marvel UK's latest comic, *The Knights of Pendragon* went on sale last month, written by DWM comic strip writers John (Steve Alan) Tomlinson and Dan Abnett. To coincide with the launch both writers will be appearing at several specialist comic shops, with *Pendragon* artists Gary Erskine and Andy Lanning, colourist Helen Stone and the book's editor, Steve White. ►

BRINGING THE GALAXY TO GLASGOW

Glasgow played host to one of the best *Doctor Who* conventions so far this year, attracting a wide variety of guests over Hadrian's Wall to the 1990 City of Culture. Guests included Sylvester McCoy and Nicholas Courtney, aided and abetted by the likes of Fiona Cumming (director, *Castrolvalva*, *Snakedance*, *Planet of Fire* and the ill-fated *The Ultimate Evil*), Nick Mallett (director, *Mysterious Planet*, *Paradise Towers* and *The Curse of Fenric*), Mark Ayres and Dominic Glynn (musicians), Ian Fraser (Production Manager, *Fenric* and *Paradise Towers*, amongst others) and John Freeman, editor of some insignificant *Doctor Who Magazine*. Also at the convention were actors Russell (*Robots of Death* – Uvanov) Hunter and Julian (*City of Death* – Scaroth) Glover.

The attendees were some of the nicest folk I've ever met after eleven years of convention going and was organised with astonishing determination by David Bickerstaff and erstwhile team. Highlights of the weekend included, apart from panels by the above guests and fanzine editors such as *The Frame* and *In-Vision*, a highly amusing panel around the Myth Makers tape series – including sneak previews of the second Tom Baker and Mary (in Wonderland) Tamm tapes – Sylvester McCoy interrupting another panel on a walkie talkie on his way from Glasgow airport and Julian Glover telling everyone what he thought of the two Doctors he'd worked with (Hartnell and Tom Baker).

Julian is now well known for feature films such as *For Your Eyes Only* and *Indiana Jones and The Last Crusade*. He obviously has a soft spot for the series and had some very interesting things to say about *The Crusade*, the Sixties *Who* series in which he played King Richard alongside Jean Marsh, who played Joanna.

The tightly written script by David Whitaker had originally indicated the more than brother-sister relationship of Richard and Joanna, and the surviving episode's argument between the two characters was supposed to have revealed this – and was the reason, Glover claims, that he originally took the part.

Verity Lambert decided that this aspect of the story was perhaps not quite right for the audience it was aimed at, which was why it was dropped.

Julian also said he'd be interesting in playing the Doctor, "Though I've no idea how!" It would depend on the script and the money involved. He'd perhaps look at a possible offer if it was for a film "or on ITV!"

The atmosphere at the convention proved the biggest attraction. Very rarely have I been to such an event in recent years where so many people have so evidently enjoyed themselves, sat and listened to all the panels (every one of which were highly interesting and amusing, even if they didn't look so on paper beforehand). I didn't hear a single complaint from anyone all weekend. Nick Briggs, as Master of Ceremonies, certainly made sure everyone was well informed with his usual joviality. The convention auction (co-hosted by Nick and myself) raised £1100 for Cot Death Research.

Anyone in Scotland who didn't make the trip to Glasgow ought to regret it and next time David Bickerstaff announces he's going to mount a convention – and the team hope to run another event next year – make sure you're at the front of the queue – assuming I don't get there first.

Gary Russell



◀ The book – described as an ecological thriller – features the Weird Happenings Organisation created by X-Men writer Chris Claremont (just one of many of his tip of the hats to *Doctor Who*!)

The tour dates are: Saturday 7th July (12-2pm) – Forever People, 35 Park Street, Bristol and Forbidden Planet, 5 Duke Street, Cardiff (4-6pm); Friday 20th July (5-7pm) Mega City, 18 Inverness Street, London NW1; Saturday 21st July (2-4pm) Edge of Forever, Units 14/15, Bexley Heath Shopping Centre, 45 Broadway, Bexley Heath, Kent; and Saturday 28th July (2-4pm), Forbidden Planet, 71 New Oxford Street, London WC1.

EPISODE TITLES RETURN

The recent re-vamp to the *Radio Times* has brought the return of individual episode titles to drama series, including United States produced material such as *Dallas*. The

dropping of episode titles (see **Issue 161**) provoked furious criticism from tv researchers and the general public alike.

CLUB LISTING PLANNED

Simon Horton of the West Midland Whonatics is seeking to compile as complete a listing as possible of all *Doctor Who* fan clubs across the globe, which will then be made available to all interested parties. If you're a club organiser, send up to date details to Simon Horton, c/o Whonatics, 400 Sutton Road, Walsall, West Midlands, UK WS5 3BA.

Reporters: John Freeman, Gary Russell and Mark Duncan (film news). *Who's America* by Mark Gasper and *Australasian news* thanks to Dallas Jones. *Beyond the TAR-DIS* returns next issue.



McCOY PROVES MORE THAN TEMPTING

Sylvester McCoy is currently appearing in a new play in London, and **DWM** took a trip to the Westminster Theatre to see it.

Temptation is a very strange and timely play by the writer Vaclav Havel, now president of Czechoslovakia. (Banned as a writer, Havel's work could not be produced in his own country for twenty years.) A commentary "on human identity and the state of crisis in which it finds itself", it's set in the Here and Now in a strange hospital. Corrupted by the power they wield, the staff set out to dispatch support for mysticism in society (amongst other things). One Doctor Forster starts to meddle with things arcane, which attracts the attention of the impish Albert Fistula (played by McCoy, not Doctor Foster as **DWM** was told last month!). The play then takes all manner of deceptive twists and turns, culminating in a bizarre, if not totally unexpected, conclusion.

Loosely based on the legend of Faust, *Temptation's* cast is generally superb. Of particular note are Frank Middlemass as the Director and Rula Lenska, who plays Valerie Vilma. Watch out too for Sara Stewart, who plays the 'dumb blonde' Poppy Petts to perfection! Aden Gillett (who does play Doctor Forster!) proves more than a match for the antics of the manic looking McCoy, a human(?) devil with a very bad foot odour problem!

Who fans may notice elements of Sylvester's performance that mirror the darker machinations of the Seventh Doctor, but Fistula is very much a character brought to life in his own right. His manipulative skills are without question – Fistula is probably an even better poker player when it comes to bluffing!

If there's one problem with the play it's the number of speeches some characters drop into at the slightest provocation. Beyond that, *Temptation* is a visual delight, with a thought provoking script that makes it far more accessible than McCoy's previous play, *I Miss My War*. For those of you not able to afford a second visit, let the imagery and near dementia of the characters wash over you and enjoy it!

Please note *Temptation* is probably more suitable for **DWM's** older readers. It's scheduled to run until December 1st at the Westminster Theatre, London Tel: 071 834 0283/4.

BRITISH SATELLITE BROADCASTING – MORE WHO ON ITS WAY



Although British Satellite Broadcasting's plans for *Doctor Who* are still in a state of flux, the station is maintaining its commitment to the series. Currently transmitting a run of William Hartnell stories, tentative plans further showings of these 'in August or September' as audiences grow. Not only will BSB continue to broadcast *Doctor Who* – several special events are also planned, which **DWM** will be reporting as soon as details are confirmed.

BSB is already available to households connected to cable tv systems and the problem of dish availability also seems to have been solved – 44,000 had been supplied to retailers at the beginning of June. This supply should start to satisfy demand, and reviews of the station have been very favourable. The picture quality is superb and the computer assisted transmissions mean programmes are transmitted exactly at the times advertised.

Although new stories still look distant and a new Doctor and Companion may be on the cards, BSB offers an excellent opportunity for British viewers to catch up with earlier adventures!

WIN A SATELLITE DISH SYSTEM!

We have one complete system to give away, courtesy of BSB, including a receiver, decoder and squarial. Simply answer the easy questions below and send the form to The Satellite Competition, *Doctor Who Magazine*, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Multiple entries will be exterminated and all entries must be received by 23rd August 1990). Sorry, this competition is open to UK readers only.

Here's my entry for the Satellite Dish Competition:

1. Name the Cyberman story which featured Servo-Robots.

.....

2. Name the two spaceships which appeared in *Nightmare of Eden*.

.....

3. Name the creatures that attacked the sleeping humans on board *The Ark in Space*.

.....

Name

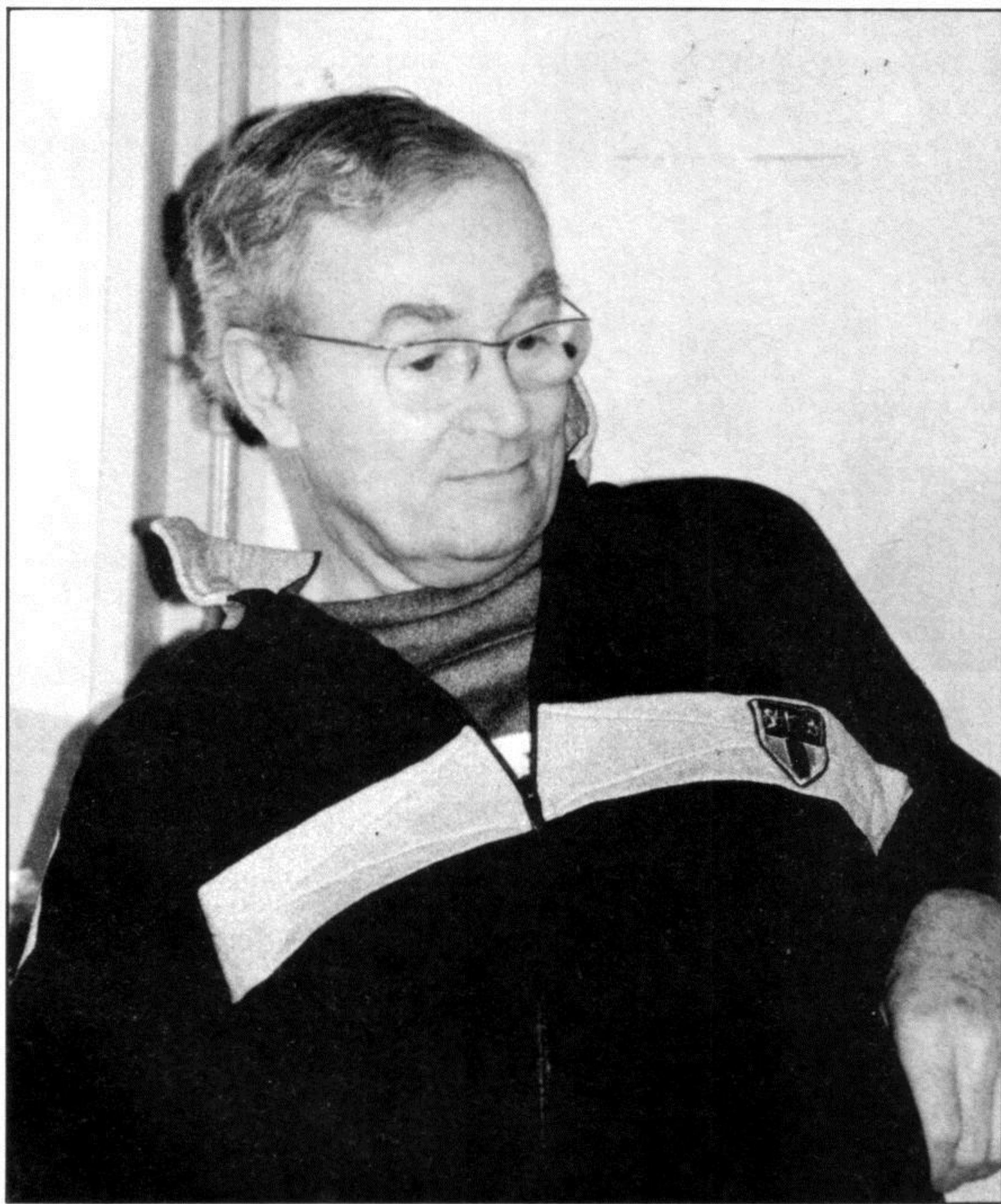
Address

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A MOST FAMOUS KNIGHT

Russell Enoch today. Photo © Alan Jeffries.



With the recent release of the early *Doctor Who* stories on video and their re-showing abroad, Russell Enoch (better known to *Doctor Who* fans as William Russell) is enjoying a peculiar sort of back-dated fame . . .

William Russell played the character of Ian Chesterton, the first male companion, for three years and has sixteen very different *Doctor Who* stories to his credit. His acting credits are just as varied, his impressive career spanning well over four decades. In that time, he has witnessed many changes in both techniques and attitudes in his chosen profession. As Russell Enoch he is now a member of the Royal Shakespeare Company, performing in such diverse plays as *A Clockwork Orange* – 2004, *Hamlet* and *A Midsummer Night's Dream*.

"Acting was something I enjoyed doing as a young boy, I found myself drawn towards it. I kept it up when I was in the Air Force and organised entertainments for other people. Then, after I left University, I went into Rep and continued from there."

After appearing in Alec Guinness' *Hamlet* in the West End he went on to do a series of films. "I think I was rather typecast in those days – the dashing young lieutenant or RAF officer – who always seemed to be killed." His big break came when he played the title role in *The Adventures of Sir Lancelot*.

"When I finished that I had a

marvellous offer from the BBC to star in *Nicholas Nickleby* in a great twenty-week series. Then I was offered *David Copperfield* which was still live at Lime Grove, followed by *Doctor Who*. Verity Lambert (the first Producer on the series) got in touch with me and after various conversations, I went along to meet the rest of the cast. Altogether we formed a very happy little group.

"I was very impressed with Billy (William Hartnell) – he was a true professional. Billy was marvellous, he had all the switches in the TARDIS marked out exactly in his mind. He had the idea of the Doctor always getting my name wrong. Billy wasn't at all like the Doctor off set, he was just a very professional actor who just did his job in his own way.

"Off set we'd have a lot of fun. There was one phase at Riverside Studios where we all decided that the canteen was so awful we would all bring along our own food as a protest. I'd bring in a salad, Billy would bring in a pie and Verity would bring in something she'd cooked – she's a wonderful cook. We would have our own little feast during our lunch break."

There were many problems on set however, as writers and directors were unsure of the programme and its characters.

"We were pushed around a lot sometimes. One of the things we'd always argue about on the studio floor was that certain writers were making us say things we felt our characters would not say. Eventually we got a script editor, Dennis Spooner, who co-ordinated with the writers and kept an eye on things. We liked to talk a lot about how our characters would develop and the relationships between the other characters. The schedule was quite hectic though – we discussed scripts on Monday, rehearsed mid-week, did a run-through for Verity on Friday and then went into the studio on Saturday.

EARLY DAYS

Marco Polo was the first major historical *Doctor Who* (see Nostalgia, **Issue 162**). What memories does Russell have from that story?

"I remember it going on for quite a long while and being under quite a lot of pressure. Despite that, we all enjoyed it tremendously – in fact we rather enjoyed all the historical stories. Dressing up in the appropriate costumes was always great fun and it looked very splendid. The script was very good and that contributed to the all round enjoyment; it concentrated more on the characters, their development and the narrative and so, I think, the story was told in a believable way."

The recent releases of the early *Doctor Who* stories have proved an enormous success, particularly the Dalek stories. Is Russell surprised?

"I'm astonished and also very flattered. It absolutely amazes me that people should be interested in it after nearly thirty years. Even now people still write to me saying they enjoyed the show very much and can they have a signed photo.

"If you think about it, a lot of people ▶



The original TARDIS team, sans Hartnell, on the set of the Kublai Khan's palace for *Marco Polo*. "We all enjoyed the story tremendously," Russell Enoch recalls, noting in another interview that the story was: "Well written, exciting and diverting. . . with a bit of history on the educational side." Russell's feelings were shared by William Hartnell – the story was one of his favourites. In 1983, his wife, Heather, recalled: "It seemed such a shame that the viewers couldn't see all those wonderful sets and costumes in all their glory." Photo © Barry Newbery.

▶ are seeing it for the first time and so it has the same effect on them as it did all those years ago. It's very wonderful to have played a part in that."

The first change in the regular *Doctor Who* cast came when Carole Ann Ford left. How did he feel about the change in the cast with the introduction of Maureen O'Brien?

"We didn't like Carole leaving at all but we got used to it. In the theatre people leave all the time and it's not such a turmoil, you feel they are going on to another job, that's all. Maureen O'Brien came in and she was a good actress but she was very different to Carole. I didn't find her as 'unearthly' as Carole was, as regards to looks. I think Maureen looked a more ordinary sort of girl. Out of all the assistants I've seen I think Carole was the only one to have that strange, unearthly quality about her."

Russell stayed with the programme for three years despite originally planning to stay for only a year, at the most. What eventually made him leave?

"I think I was getting into the nine to five mentality of it all and I needed a change. Of course Jackie (Jacqueline Hill) and I left together and Billy was absolutely furious. We heard stories that he wasn't really happy with the show after we left and Verity left soon after that as well."

"Sadly, I never saw Billy again after that. We all kept in touch by letters and the occasional Christmas card but we never actually saw each other again. I have seen Jackie from time to time but Verity became more of a close friend of mine. I hadn't seen Carole until a *Doctor Who* convention in Liverpool, a few years ago."

PECULIAR PASSIONS

Doctor Who fans seem to be an occupational hazard of appearing in the programme. How does he view them?

"I thought it was all rather strange

and I must admit I found them curious – having such a passion for something I'd done so many years ago but I soon discovered they're as sane as anyone else. It's strange to me because my life has moved on and I'm constantly doing other things. I often find myself at a loss of what to say to people because they know more about the programme than I do.

"When I did *Doctor Who* I wasn't aware that the show had this huge following, it didn't really affect our lives that much at the time. We all got up early, drove into London and rehearsed and then went home; life went on and we didn't have much time to attend fetes although I did do a few public appearances. I finished the show and then went

on to do something else.

"At the time we all used to get requests for photos; nowadays people send me great lists of questions which I can't answer because I really can't recall the show in that much detail. I do wonder what else there is to say to people about it all – it's such a long way away and I've done so much in the meantime. I enjoyed attending the one convention I've been to and I have been invited to others but there's very little I feel I can contribute."

Does he feel the programme has changed since he left it?

"At the time the people involved were very imaginative. They would make up the TARDIS set as we went along, starting with just an empty room. I think Verity was very clever and intelligent – always hiring creative people; whether that's changed over the years I don't really know. I think when something's almost institutionalised its taken for granted and there is less excitement about it."

On an episode of the BBC series *Plunder*, former minister Edwina Currie confessed to being madly in love with Ian Chesterton. Bearing in mind the dashing characters he has played such as Sir Lancelot, did he think of himself as a sex symbol?

"I don't think you thought that way about it in those days. I just saw them as adventurous dashing parts which I enjoyed doing. As for Edwina Currie I can't say she's my favourite politician!"

Many companions in *Doctor Who* seem to have suffered from being in the programme because of typecasting. Did his career suffer a similar fate?

"*Doctor Who* had a very positive effect for me really, because it was a very successful programme and I enjoyed doing it very much. Anything that gets your name around can't be too bad. I'm lucky in my work because I flip between television, film and theatre so I don't, in a sense, capitalise on anything I've done



The First Doctor sets out for Rome in *The Romans*, having again got Ian Chesterton's name wrong! Vicki (Maureen O'Brien) and Barbara (Jacqueline Hill) look on as he packs. Writer Dennis Spooner once described it as "almost *A Funny Thing Happened to the Doctor on the way to the Forum*," but it's another historical story Russell has fond memories of. Photo © BBC.



Russell Enoch as the clean cut hero in *The Space Museum*, rescuing the Doctor from the Moroks. Photo © BBC.

on screen. I seem to do a few years of nothing but television and then I go back to the theatre."

Would he ever consider the leading role in a long running series like *Doctor Who*?

"Oh no, I was quite clear about that when I left. *Doctor Who* really stretched my limit to the utmost as I really only meant to do it for a year. I stayed on for longer but then that was it – I was quite clear that I wanted to go. In those days you were worried about being type-cast."

CHANGING ATTITUDES?

Russell has managed to remain in work almost constantly throughout his career and has seen many changes. Does he feel attitudes have changed since he first started acting?

"When I became an actor it was a much more careless, gay and exciting profession with a great atmosphere. We didn't talk about what we were doing much we just went ahead and did it, said the lines – more or less just doing out job."

"Our attitude in the Fifties, I would say, was not to talk about the work, only

the fun we had – the drinks, the parties and the famous faces you'd met rather than an indepth analysis of a character and reasonings behind actions and speeches. Films for us in those days, especially for those of us who were basically stage actors, were almost a wonderful party – a terrific booze-up – a lot of money and a jolly time. Today most young actors are definitely more earnest and more searching about their work. I tend to think they work harder. Whether the results are any better for it is for the public to decide."

Apart from appearances in *Blackadder* and *Robin of Sherwood* Russell Enoch has been concentrating on the theatre. His work for the Royal Shakespeare Company is very pressurised recently, alternating weekly between three plays. He finds it rewarding work.

"I'm very proud to be a member of the RSC, it's something in which I believe. It's very easy for people to attack it saying it doesn't earn its keep but the service it provides is wonderful and worth every penny. It has a huge turnover in plays and entertains a great many people. It brings the theatre to so many people who wouldn't ordinarily be interested in plays. *Clockwork Orange* sold out after only three days and is

appealing to a much younger audience. We've tried to be innovative with it and keep faithful to the book while making it exciting as possible. Most people remember the film but that is a different medium. I can remember the shock and the controversy surrounding the violence in the film. Today people don't seem to be shocked by the violence in the play. I think that is an indication of how society has become accustomed to violence on the screen."

Is there anything that Russell feels is unfulfilled in his career that he would like to do in the future?

"I never really think in terms of unfulfilled ambitions. I just hope I'll be offered the parts and I hope they'll be good. For the future I just want to keep working. The *Clockwork Orange* is going on to the West End but I have another offer from elsewhere which I think I may take. I just want to keep busy, keep healthy and keep working . . ."

Interview conducted by Jo Hillman and Graeme Wood. Russell is currently appearing in A Clockwork Orange – 2004 at the Royalty Theatre, Kingsway, London and has also agreed to attend Nebula '90 in Liverpool in October, subject to work commitments.



Ilona Rogers, who appeared in *The Sensorites*

THE KIWI CONNECTION

David Bishop presents a run down on *Doctor Who* in New Zealand. . .

"I stopped the car at last and let the fog close in around me. I knew I was somewhere on Barnes Common and I had a suspicious idea it was the most deserted part. A warm fire and the supper my landlady would have waiting for me seemed as far away as New Zealand. . ."
Page one, *Doctor Who* and the Daleks, By David Whitaker.

New Zealand is half a world away from the home of *Doctor Who*, but its people have a special fondness for the long-running programme. To celebrate the show's silver jubilee, for example, a week of stories from the differing Doctors was broadcast by the national television network. Among the adventures was the world premiere screening of *Silver Nemesis* Parts Two and Three, on November 25th 1989.

Such is the Kiwi crush for the renegade Gallifreyan that New Zealand was first choice for an overseas tour by *The Ultimate Adventure*, a tour yet

to materialise into reality.

Most New Zealanders have seen *Doctor Who* at some time and Daleks, Cybermen and the TARDIS are all familiar icons of the show. Ask a Kiwi to name their favourite Doctor and most pick Jon Pertwee or Tom Baker and a few Patrick Troughton – usually the one they watched from behind the sofa as a child. Some things are the same around the world. . .

One fan, Jonathan Predde of Auckland, marked the silver jubilee by getting to the semi-finals of the television quiz show *Mastermind* with *Doctor Who* as his specialist topic. But the country's proudest claim is being the first nation outside Britain to start screening the programme, exactly three hundred days after its world premiere. . .

An Unearthly Child was transmitted from 7.57pm on September 18, 1964 – nearly four months ahead of nearest rival, Australia. But broadcasts of the series ever since have been more erratic than

the wanderings of a certain tall blue box.

At this time television in New Zealand was only transmitting on a regional basis to the four main centres. As in Australia (see **DWM Issue 157**), this meant a programme would be shown in one city then transported to the next for screening. Christchurch in the South Island was actually the first place in the country to see *Doctor Who*.

For seven years following the good Doctor's debut, viewers got short, occasional bursts of the Hartnell and Troughton stories. For example the only adventure shown between June 1965 and December 1967 was *Marco Polo*!

The stories were shown in order but vast chunks of the black and white episodes were omitted – ten Hartnell adventures went unscreened and all of Season Six was never broadcast.

This patchy programming meant Dalekmania never gripped New Zealand because *The Dalek Invasion of Earth*, *The Chase* and *The Daleks' Master Plan* were not broadcast.

DASHED PERTWEE

After a three-and-a-half year absence *Doctor Who* returned in 1975 in glorious colour with *Spearhead from Space*. By now television was transmitting across the whole country and a second government-funded channel was established that year. But Jon Pertwee's adventures as the dashing third Doctor fared even worse than his predecessors – just eleven of his twenty-four stories were screened, spread out over the following four years. Among the omissions were every episode starring Roger Delgado as The Master!

But by 1978 things were looking up for the growing number of *Doctor Who* fans. The Target novelisations were widely available and Tom Baker's adventures as the fourth Doctor began screening virtually all year round. This flood of material gradually whittled away a huge time lag between the British and New Zealand showing of stories that had built up during the 1960s and 1970s. When *The Leisure Hive* dazzled Kiwi viewers with the new opening, it was shown just a few days after British viewers saw Tom Baker begin a familiar transformation at the end of *Logopolis*. . .

But in 1983 the situation went awry again, midway

through transmission of Peter Davison's era as the Fifth Doctor. The programme was abruptly taken off after *Mawdryn Undead* and viewers went cold turkey for eighteen months. Indeed, it would be six years before the Black Guardian trilogy was finally shown in full.

The drought was broken for Kiwi viewers in 1985 just as Michael Grade announced the programme was being "rested" in Britain. However, instead of continuing with the Davison adventures, New Zealanders were time-warped back to 1969 and served up two previously-unseen stories from Season Six featuring Patrick Troughton – *The Mind Robber* and *The Krotons*.

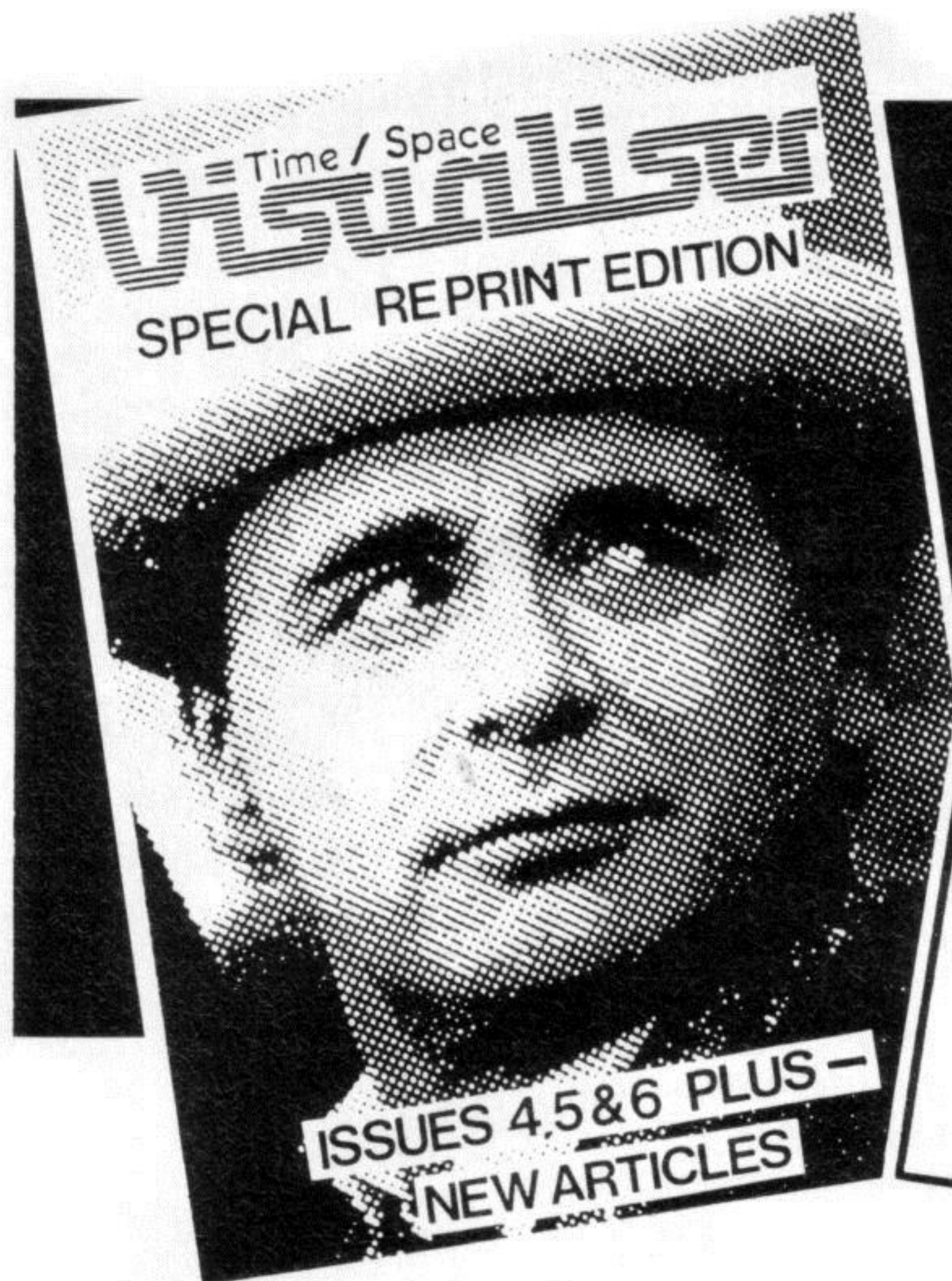
For the rest of the 1980s viewers were treated to bi-weekly broadcasts much of the time, screening every story from *Spearhead from Space* up to the Colin Baker years. Roger Delgado finally appeared on New Zealand television in his classic portrayal of the Master – more than a decade after his death!

POPULAR PROGRAMMING

The complete run proved very popular – *Hand of Fear* Part Four was watched by more than 550,000 of New Zealand's 3.3 million population. This was equivalent to a British audience of about 10.2 million – the episode was a repeat shown at 5.30 on a Wednesday afternoon.

However censorship soured some of the later screenings. Story prints came via the tough Australian censors and were often further cut so two advertising breaks could be fitted into the show. For example, more than eight minutes was cut from the final episode of *The Trial of a Time Lord*. In an effort to get rid of them quickly, Seasons Twenty-Three and Twenty-Four were shown five episodes a week during January and February this year. *Doctor Who* reverted to one dose a week when *Remembrance of the Daleks* began showing in February – at the ludicrous time of 10.20 – on Sunday mornings! At the moment, it's being screened in the graveyard slot of 9.30am on the same day. At the current rate of broadcast (and with the programme on hiatus in Britain), New Zealand should be up to date for the first time ever by the end of August.

But *Doctor Who* in New Zealand is about far more than



Time Space Visualiser –
an energetic and
enthusiastic magazine!

just watching the programme on television. The jubilee year provided a big surge in interest amongst Kiwis and the country now has a thriving fan club which publishes an excellent (if text dominated) fanzine, *Time/Space Visualiser*. The club held its first national convention in July last year, *Trakon*, which got national television news and press coverage.

New Zealand also has a few direct links to the making of Doctor Who, mostly through NZ-born actors appearing in the programme.

The late Ewen Solon was Chal in *The Savages* (1966) and returned nine years later as Vishinsky in *Planet of Evil*. Bruce Purchase was the troubled half-man, half-robot Captain in Douglas Adams' story

The Pirate Planet, part of the Key to Time sequence in 1978.

A year earlier Denis Lill featured as Dr Fendelman in *Image of the Fendahl*. In 1984 the actor met Peter Davison's Doctor as he portrayed Sir George Hutchinson in the two-part *The Awakening*.

These three were all Kiwis working in England but the thespian traffic involving *Doctor Who* has not all been one-way. English-born Ilona Rodgers guested in the programme's first season as the spacewoman Carol in *The Sensorites*. In the early 1970s she shifted to New Zealand and for the last three years has been winning national awards for her portrayal of a Joan Collins-style superbitch maga-

zine editor in the Kiwi soap opera *Gloss*.

Who stars and Kiwi soaps seem to go together. Ian Marter, who played companion Harry Sullivan in the early Tom Baker adventures, spent several months in New Zealand during the late 1970s, acting in a *Neighbours*-like suburban soap *Close To Home*, although facts about his tenure are scant...

Jon Pertwee also has links with NZ – he has toured the country several times with his cabaret act and made series of *Worzel Gummidge Down Under* there (not in Australia, despite the title). The veteran actor had a closer encounter with New Zealand as the third Doctor in 1987.

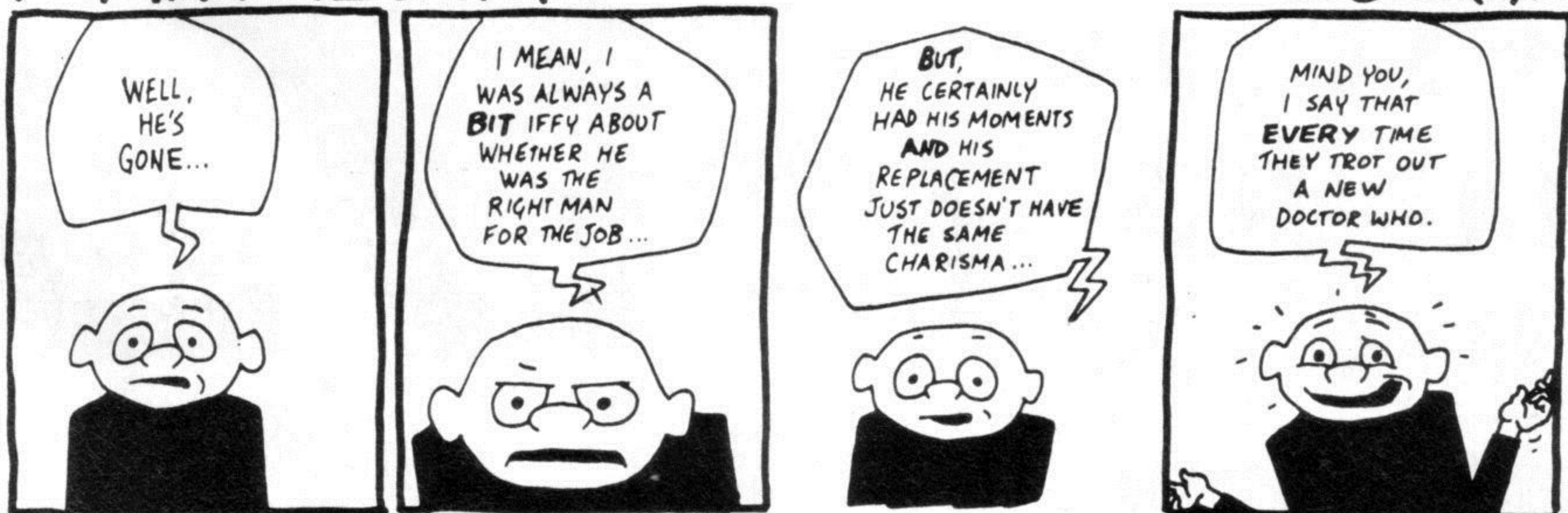
A series of BBC-sanctioned

commercials were made starring Pertwee as the Doctor (in a Red TARDIS!) advertising telephones. These cost \$NZ400,000 – about £170,000 – but were never publicly shown because of an image change by the company involved.

Despite this the advertisements won an award at the Chicago Film Festival that year! The whole incident caused a flurry of media interest and political comments about wastage of public money.

Something yet to appear in Doctor Who is a Kiwi companion but fans live in hope. After all, Australia and the United States have had representatives in the TARDIS – why not New Zealand? ◆

MAX MEDIA



The Prime Minister of New Zealand, Mr David Lange, suddenly resigned in August 1989 and for days afterwards the news was full of items about this. By coincidence, the same week Colin Baker replaced Peter Davison as the Doctor on New Zealand television when *The Caves of Androzani* was shown for the first time. Here's how the country's largest paper reacted...

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WRITING DOCTOR WHO



TERRANCE DICKS

Joe Nazzaro and Sheelagh J. Wells talk to the man behind so much of the *Doctor Who* legend . . .

If there is one writer whose name is commonly associated with *Doctor Who*, it would probably be Terrance Dicks. During his twenty year involvement with the series, Dicks has worked on countless projects, including several well received stories such as *Robot*, *The Brain of Morbius* and *The Five Doctors*,

two stage plays, a behind the scenes book written with Malcolm Hulke, and an unmatched string of novelisations.

Dicks, who recently left the BBC to return to full time writing, spoke with *Doctor Who Magazine* about his work on the series as well as some of his more recent Who-related projects . . .

Doctor Who Magazine: Terrance, you've been involved with *Doctor Who* since the end of the Patrick Troughton era. How did you originally become involved with the series?

Terrance Dicks: I was a freelance radio and script editor at that time. I had just left a well paying job in advertising to take the plunge and one of the first jobs I got was a soap, which I believe is now defunct, called *Crossroads*. One of the other writers on the series was a guy called Derrick Sherwin who became a script editor on *Doctor Who*.

He and I used to go to the weekly story conferences together, and we got to know each other quite well; not best buddies or anything, but we would travel up on the train together and chat. He left *Crossroads* to be the script editor on *Doctor Who* and sometime after that he phoned me up out of the blue and after the introductory chit chat he said, "How would you like to be the script editor on *Doctor Who*?" It was just as casual as that. I asked for how long and what was involved and he said, "I think the BBC will give you a three month contract and after that we'll see whether or not it works out."

I was then a freelance writer, and I thought the worst that could happen was that I'd get paid regularly for three months, so what the hell? I took it on and that in fact turned into what - five or six years.

DWM: Wasn't the series at a rather low point when you joined it as script editor?

Terrance: I guess the show was going downwards at that time. The first thing I heard when I joined the show was "They're going to end it this season." It was not unlike the troubles the show had a short time ago and I thought great, this was like being given a job on the *Titanic*!

They were actually looking for a replacement at that time but they never really found anything, so they decided to do another year of *Doctor Who*. Around that time, it all sort of came together. Barry Letts became Producer, I took over as script editor, Jon Pertwee became the Doctor, the show went into colour and the whole thing clicked. We suddenly took off again and started getting really good viewing figures. It was like a Renaissance for the show.

DWM: How much of this newfound success do you think was due to the presence of Jon Pertwee as the new Doctor?

Terrance: A lot obviously, because the Doctor is up front. I think the most important thing any producer does is the casting of the Doctor and I think four times they got it right: Hartnell, Troughton, Pertwee and Tom Baker. They were all different, and they were all very good. After that, it went off key, they never got it as right. There is a vast amount of luck in it. Certainly the Doctor is what the public sees. The Doctor is the show and is enormously important.

DWM: Looking back on that period, is there an accomplishment that you take particular pride in?

Terrance: I think in the early years, it was a general feeling of getting the show working again, because there had been

◀ a lot of changes of script editor and producer and it was a mess. When Barry and I took over, it was a shambles, and there was a lot of pleasure in bringing order out of that.

One of the things that was very important was that when a director joined the show, you had a set of four good scripts or six good scripts to give him. In our first year or two, Barry and I would have meetings with the director where Barry would say, "Terrance will tell you what the story is about" because we didn't have any scripts! We gradually got out of that and to the stage where a director came in and we did have six good scripts for him.

CONTINUING STORYLINES

DWM: A lot of the early Pertwee stories were quite long, so sets and costumes could be used over a period of several weeks. How do you think that, say, the Tenth Season, which used the Master as the recurring villain compares to a continued storyline like *The Trial of a Time Lord*, which was not as well received?

Terrance: I think it worked because we did it more loosely. You can do it with the Master and have him come and go, and yet you have the liberty to do certain stories. Having a season which was really one giant story was an option that Barry and I considered several times and always rejected because we felt the disadvantages outweighed the advantages. Obviously when they made *Trial*, they made the opposite decision. I feel on the whole that they proved we were right.

The way we found the Master worked best was to keep him up our sleeves, do two or three shows without him, and then kind of bring him in suddenly. It's not as good for the actor because he loses regular employment, but in terms of the show, it becomes an advantage rather than a disadvantage. It's rather like the Daleks.

The Daleks were the smash of the show, and in the early days they relied on them so heavily that every other story was a Dalek story and they began to lose their punch. What you need to do with the Daleks is to keep them up your sleeve, and every now and then you bring them back. If you play the cards too often, you devalue them.

DWM: When you, Jon and Barry moved on to other projects in 1974, did you feel as though you were witnessing the end of an era?

Terrance: Yes, very much so. It had never been anything I intended to do forever, and I feel that life goes in five year cycles. That's about the right length for that kind of thing, then the problems start coming around again. Jon was leaving, Barry was leaving, and I wanted to get back into full time writing. Yes, there was definitely that end of an era feeling. I wrote *Robot*, the first Tom Baker story, and after that I was quite happy to drift away from it.

DWM: While we're on the subject of the third Doctor, this seems to be a good time to discuss your work on *Doctor*



Tom Baker in *The Brain of Morbius*, a script written by Terrance Dicks but which was transmitted under the name of Robin Bland. Dicks wasn't happy with the re-writes to the script by Robert Holmes which considerably altered his original story. In an interview for *In-Vision Magazine*, Terrance recalls: "I was furious when I got the scripts. I rang up Bob and shouted at him down the telephone. Eventually I said: 'Alright. You can do it, but I'm going to take my name off it. (This was the ultimate sanction!) Not because it's a bad show, but because it's now much more you than me.' He asked: 'Well, what name do you want to put on it?' I said, 'I don't care. You can put it out under some bland pseudonym,' and slammed the phone down . . . Weeks later, when I saw the *Radio Times* I noticed it was *The Brain of Morbius* by Robin Bland . . . By then I'd cooled down and the joke disarmed me completely."

Who: *The Ultimate Adventure*. Was the play intended to be a Jon Pertwee vehicle right from the start?

Terrance: The play was always written with Jon in mind. That said however, the Doctor is always the Doctor and the basic character doesn't change. As far as continuity goes, I simply assumed it was a third Doctor adventure occurring in a kind of parallel time stream. There are references to old companions, but new ones in the play.

BUSINESS IS BUSINESS

DWM: Overall, were you happy with the way the play turned out?

Terrance: Yes I was. It was a very good experience, being in on it from the very beginning, and all through the planning stages, the meetings and rehearsals. I was very happy indeed with the final result.

There were one or two things that were sort of given from the beginning such as the songs, which we all felt to

be a bit of a burden at times. There were two or three songs, and one of them was a rousing pirates' chorus called "Business is Business" which was very good indeed and which we all liked, but we were stuck with a romantic ballad which the producer insisted on and which was a bit of an embarrassment. If it had been my own choice, that ballad wouldn't have been there, but it was there for other reasons.

DWM: In hindsight, was there anything that you would have changed or perhaps improved?

Terrance: No, not really. When you ask these questions, they're not tied to the abstract. They're tied to budget and money and that kind of thing. Obviously, if we had the money of *Starlight Express*, then we could have done it even more spectacularly, but within the practical budget that we had, I think they did quite a good job. There were some very good laser effects that were quite spectacular and I was very pleased with those. Certainly if you saw it on a Saturday night with a full house, the audience responded to it scene by scene and Jon used to get tremendous standing ovations at the end. It was a great thrill to see that.

DWM: How did you feel about Colin Baker taking over the part?

Terrance: I was all in favour of it because Jon didn't want to tour beyond a certain point and the nice thing about Colin was that he was very keen to do it. I think he felt that he never got a fair chance to make his mark on screen because he didn't do it for very long.

When we were changing it over, I had some meetings with him and we discussed "Colin Bakerizing" the play. The whole main thread of the action was the same but the style of humour was slightly different. Colin is more exuberant than Jon who is more suave, and he also has this thing about puns which

wasn't in the early version. We put this terrible pun in at the end about "This was taught to me by an old Swami who lived by a river – you must have heard of the Swami River." That was the deliberately awful pun which Colin likes very much.

DWM: So he felt that he finally made his mark?

Terrance: Oh yes. If you're writing for a leading actor, you always have to accommodate them to some extent, giving them a feeling that it's their part and I think Colin was very happy with it. As I said, it really came down to the jokes which were specifically Colin Baker-type jokes. Unfortunately, he took over at a time when I was busy and the tour was off in the far reaches of England. I never actually got to see him, but I heard from Carole Todd the director that once he felt his way into the part, he made it his own.

DWM: Are there any plans to do the play again at some future date?

Terrance: I really don't know. The impression I have over the whole is that it did moderately well, but it wasn't really a smash. I think the reason for this is because it was about ten to fifteen years too late. The time to do it was when Jon was playing the Doctor and it was a cult show that everyone watched on Saturdays.

Certainly in Wimbledon Theatre the Friday and Saturday nights were packed and I have seen it play very successfully to packed houses, but over a twenty-two week tour I don't think we quite reached the constituency that we would have had ten or fifteen years ago.

I've heard no definite plans. There was talk of taking it to Australia or New Zealand, but I've heard nothing since. Then again, in show business you never really know and there may well be another tour put together next year or whenever.

DWM: Are there any plans to novelize the play?

Terrance: There are plans to novelize it, and those plans are still underway.



The arrival of colour tv, Jon Pertwee and Caroline John (who played Liz Shaw) in 1970 signalled a new era for *Doctor Who*, Dicks felt. Photo © BBC.

There's a fairly complicated contractual position you see, and all that has to be sorted out. There are more interests involved in the play than there is in a normal *Doctor Who* book, but W.H. Allen is keen for it to be done and I'm going to be talking to them about it very soon.

NOVELIZATIONS

DWM: While we're on the subject of novelizations, let's talk about your two latest efforts, *Planet of Giants* and *The Space Pirates*. Did you have any trouble bringing either of these stories to book form?

Terrance: They were almost total opposites, really. The one where there

were major problems was *Planet of Giants* because it's very short indeed. I got hold of the scripts of the whole thing and a video as well, but it was short to begin with, and it had been cut down even shorter. Really the problem was just lack of material and I had to spend a great deal of time filling it in, and that was quite nice in a way. It gave me a chance to do a more leisurely book with more going into mood or atmosphere. What people complain about in my books, if they complain at all, is that they're all pace and action which is my tendency to go for. I was really forced to take a slower pace and this one probably has a lot more mood and atmosphere than some of the others.

DWM: What aspect of the Hartnell Doctor did you try to convey in *Planet of Giants*?

Terrance: He's quite a complex character because they had this good quality in him, that he was much more alien than the Doctor later became. He was definitely strange and remote, and could sometimes be very arrogant and unpleasant. That side of him was quite nice, that he would bite peoples' heads off and apologize later, or perhaps not apologize at all.

This kind of arrogance and remote quality and the fact that he's not worrying about the things that other people worry about – his perspective on things is slightly different – it was nice to have time to bring out those complexities that have been a bit forgotten.

DWM: One of the more memorable aspects of that story was the use of huge props which helped to create the illusion of great size. How were you able to translate that into the novelization?

Terrance: I think you try and create it through the emotion, the feeling of being



Jon Pertwee and Katy Manning: a successful duo that made *Doctor Who* a regular ratings puller. Photo (*The Mind of Evil*) © BBC.

◀ small and helpless in this giant world. There's a thought line which was not in the script where they're about to be washed down the sink from a tap and the Doctor thinks that it's a sad end for a Time Lord who has roamed through the galaxies to be washed down the plug hole. It's that kind of thing that gives you the scale and perspective.

DWM: How did you approach the Robert Holmes' story, *The Space Pirates*?

Terrance: There I had the opposite problem, because there was *too much* material. That was a space opera, a continual zapping to and fro through space, with the pirates being chased by the space fleet, and the Doctor and another character, Milo Clancey, who owns this old tramp steamer. He is suspected of being the villain, but he isn't really, and it's just like Indiana Jones or something; it's all action.

It was a six parter I think, and the problem was getting it to a reasonable length. It was more a question of cutting and editing here and there and tightening it up. A lot of the scenes tended to be rather long and repetitious and I simply condensed them rather than changing anything.

REFERENCE WORK

DWM: Did you have any reference material to work from?

Terrance: I had as always, the scripts as well as some pictures and things, and a video of an episode or two. I always find the fans to be a lot more helpful than the BBC when it comes to that kind of thing. They've got better archives usually!

DWM: Did you enjoy the chance to work on another Robert Holmes story?

Terrance: He was a super chap and a great friend of mine. I was always rather proud of him because he was my protégé, even though he was older than I was. He started writing for *Doctor Who* while I was script editor and in fact wrote one of the first stories that I script edited; one of the Auton stories. His was a submission that came out of the blue which I liked, and so I kind of picked it up first, and he became one of the stalwarts of the programme.

DWM: Did you enjoy adapting another one of his stories?

Terrance: Well, you feel a sort of nostalgia, and a 'Poor old Bob, what a pity he's not still here,' that sort of feeling certainly. He's always a great pleasure to novelize because his scripts were so good, and there were lots of funny lines in them, and that's always very enjoyable. He was certainly one of the best *Who* writers, I think.

DWM: Are there any more novelizations still left for you to do?

Terrance: Maybe none. I think that nearly everything that was available to novelize has been done. We don't know what the future of the programme is going to be and the only thing that's on the stocks as it were, is the play, which I will certainly do one way or another in time. There are one or two that were not done, but they're tied up for various copyright reasons, and they haven't

been able to untangle these things for many years. All the obvious ones have been done, and new ones are by and large being done by the script writers.

As the books became more profitable, the script writers began to realize that it was a good thing to do the novelizations as well as the script. I then became a sort of archivist, doing the old ones that had not been done for one reason or another, and now even those have run out. I hope to do the play sometime this year, but after that, we really don't know.

DWM: What made you finally decide to leave the BBC?

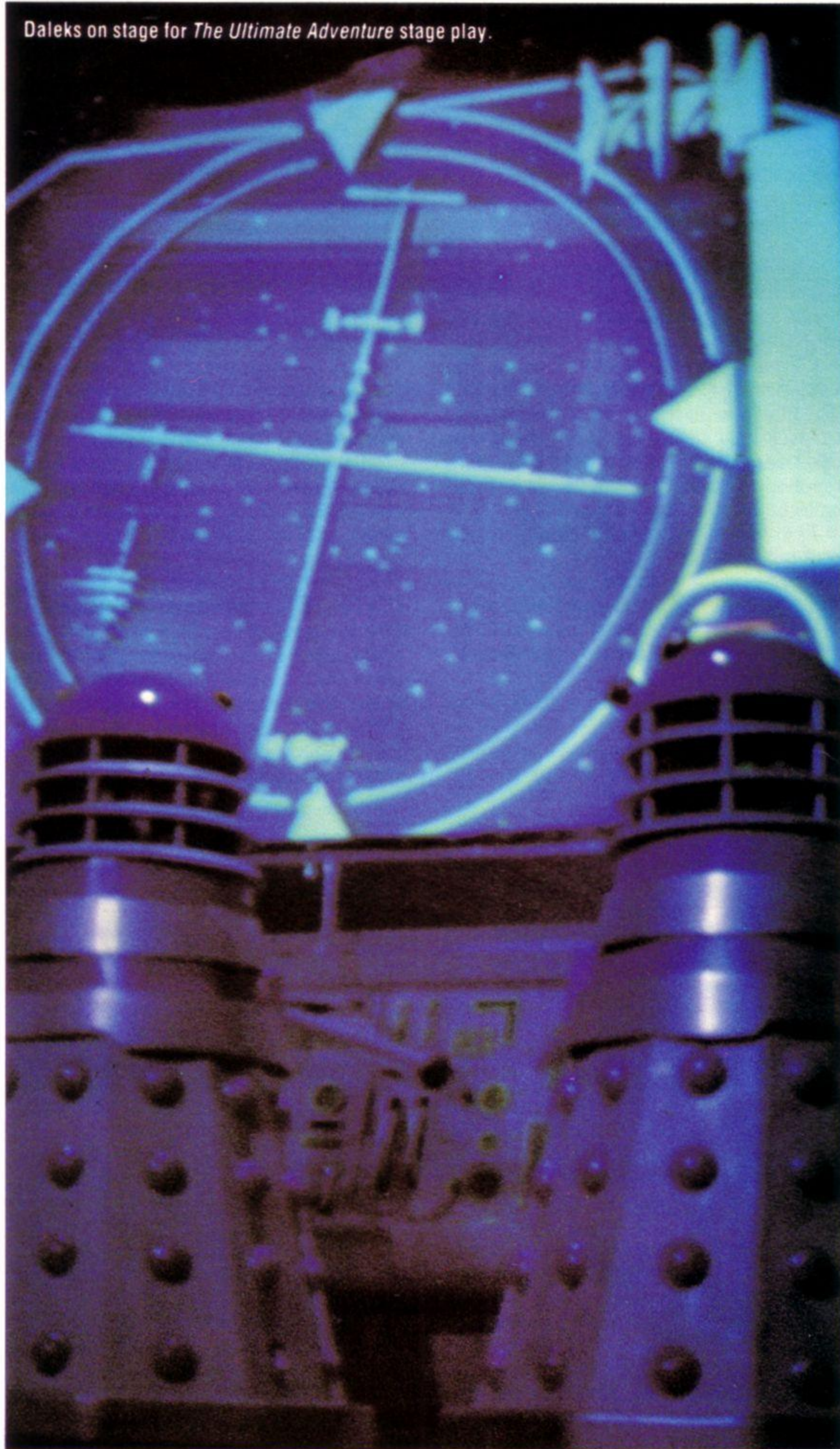
Terrance: Well, it was basically the removal of the Classics serial. It was the Classics serial that went wrong for me,

because the BBC was and is under great financial uncertainty and they simply didn't have the money to make those particular shows. At that time no new ones were being made and it was very hard to get a new show off the ground because there wasn't the money for it. Things are still very tight so I went back to my serious career of being a writer again. I always regarded the BBC as a sort of hobby really.

DWM: So what projects are you currently working on?

Terrance: Various things which I don't want to specify right now. What I'm doing steadily is writing children's books which is my main career, but I've got other ideas out and about. You never know if they're going to come off or not!

Daleks on stage for *The Ultimate Adventure* stage play.



NO MORE SARAH JANE?

Sarah Jane in trouble with an Ice Warrior in *The Monster of Peladon*. Photo © BBC.



Sarah Jane Smith has been away from the TARDIS for some time. DWM caught up with actress Elisabeth Sladen to find out just what she'd been up to . . .

On 23rd October 1976 Ms Sarah Jane Smith walked out of the TARDIS for the last time as a regular companion. Elisabeth Sladen had played the character for four years, encountering everything from dinosaurs to mummies. One of the first feminist companions to begin breaking the show's sexist stereotyping, many fans remember Sarah Jane from her stories' first showing. Many are discovering her through BBC Video releases for the first time. She remains one of the series' best loved companions.

"I really wanted to act," says Elisabeth Sladen, recalling how her career started.

"It was just what I wanted to do when I left school. I didn't go to stage school – I went to an ordinary grammar school then Drama school for two years, then to the local repertory theatre. We based ourselves in Manchester although Brian (Miller – Lis's husband) went into the West End with a production.

"We always knew we would have to move to London, but it was so different. I didn't have the contacts. I didn't have an agent. In the end I got one who had seen me in Manchester and to my surprise, I got quite a bit of work."

Doomwatch, *Some Mothers Do 'Ave 'Em* and *Z-Cars* were just a few of the

shows Lis worked on and her appearance in the latter led to the offer of playing Sarah Jane. She was not the first person the Production Office considered. "Someone else was offered it before me, but they decided to reconsider. I don't know if she recorded any – it was all a bit of a rush, which was to my advantage. I only found out afterwards."

The filming of her first story came shortly after accepting the role. "They tagged *The Time Warrior* onto the end of the season when Jo Grant (played by Katy Manning) was leaving. I did that, then we finished and started again after Christmas. I remember going out and

◀ doing a lot of publicity shots in the costume I wore for *Warrior*."

Her return from holiday was not all it might have been. "I got my hair cut very short and came back for the first production of the new season, the dinosaur one. Jon (Pertwee) hated my hair, just hated it, which was a wonderful welcome!"

How much of an input had Lis put into the character's development?

"I had to call upon what was physically there and what I thought would be needed for it to be believable. I was allowed quite a lot of free reign."

"In a script you get paragraphs on what the character would look like or what he or she would be. Then all of a sudden it was just SARAH JANE ENTERS. I thought 'Oh, that's nice!' Fortunately, Barry Letts let me do very much what I considered right with the part. Obviously he must have thought it was what was right, what he wanted."

"I felt very strange that they weren't giving me more notes, that I wasn't being pressed into a mould more. I saw *The Time Warrior* a long time after making it and I was quite amazed at what a strong role they let me take. She was never so strong again."

NO MORE MINI SKIRTS

As different as her character was from her predecessor's, so were her costumes. Out went the mini skirts and in came trousers, much to Lis's approval. "Trousers were a good idea. You were always falling over and tripping up. You usually had to climb and I wear trousers a lot anyway."

"The designers were terribly good about letting me have a say. They got more and more away from reality as it went on, which I quite liked, because I think Sarah Jane got a little bit away from reality. The show was taken into space a lot. If you came in contact with all that around you, you wouldn't really be someone who walks out of Selfridges!"

With the advent of the strong female assistant, did Lis feel there were stronger females involved in the series?

"I thought there were less females on it. I always seemed to go on film and the only girls there, bar the odd one, were make up. I thought there were so many more when Tegan and that lot were in it."

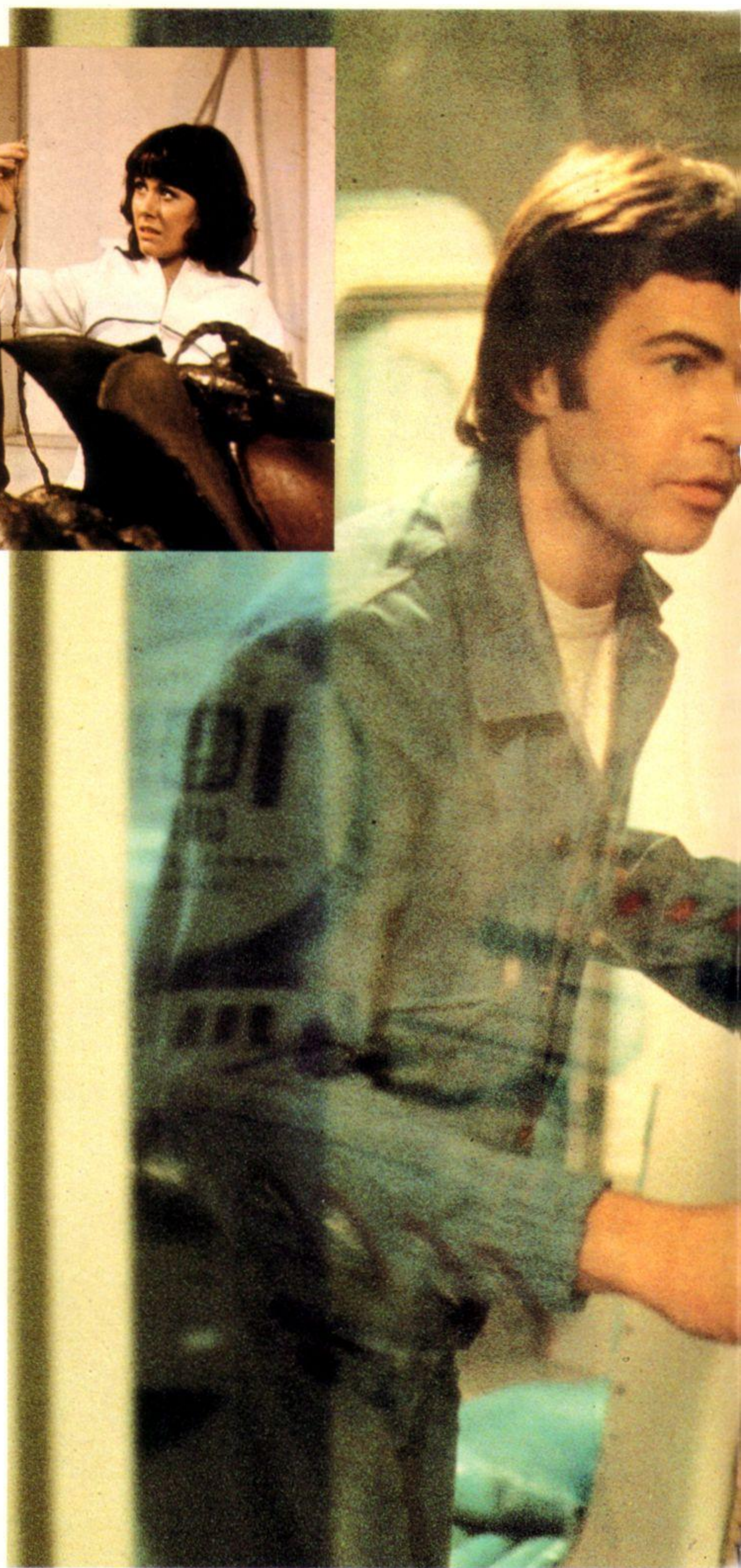
When Tom Baker replaced Jon Pertwee as the Doctor "I thought this was great. Not because Jon left, but with a new actor coming in as the Doctor, this gave me new opportunities. I had to bounce off everything that was given to me."

The introduction of Harry Sullivan, played by Ian Marter, also created its own problems, but not for Lis. "He couldn't be like the Doctor but I think Harry did a great job – he could have been played so wet, it was much, much more difficult for him to appear awful . . . I think he made a strong character out of it, but obviously the dilemma was how not to seem foolish. I remember Tom brought up a point: 'If the people the Doctor chooses to be with him are stupid, then it makes him out to be stupid.'"

Was the cast of each story allowed an input into the scripts?



Tom Baker and Elisabeth Sladen proved themselves a superb combination as stories such as *The Ark in Space* reveal. Photo © BBC.



"Everyone who came onto the programme had a say. If they had something relevant to put into the script it was usually accommodated. I think that helped enormously, as in a long running series you do get to know where you are with your character. It must be so boring for directors coming in to always be told, 'No, no she wouldn't do this, she would . . .' but sometimes it's worth saying, because once out of a hundred times you might just be right."

Ian Marter left the series after just one season, leaving Sarah Jane as the Doctor's sole travelling companion. It was a partnership many consider to be a

classic Doctor/Assistant team and one Lis remembers with affection. "The chemistry was the chemistry each actor brought to it. I saw Tom once in Regent Street and I couldn't cope with reality – 'Come and have a drink', he said, 'No Doctor I can't!'. It worked very well and it was always a pleasure to go to work with Tom – it was just like shorthand. In the end you just knew what was needed at a certain point."

Tom and Ian were working on a film script at that time – *Doctor Who and the Scratchman*, which featured animated scarecrows and the Cybermen. Film maker James Hill was interested in the



◁ A plan to alter time threatens Sarah Jane and the Third Doctor in *Invasion of the Dinosaurs*. Photo © BBC.

▽ Sarah Jane bowed out of the TARDIS in *The Hand of Fear*. The final scene was largely re-written by Tom and Elisabeth, to give the character of Sarah Jane a proper send-off. However, as David Owen commented in *In-Vision Magazine* "Her walk off whistling 'Daddy wouldn't buy me a bow-wow', must be one of the most unintentionally prophetic ever!" Photo © BBC



idea and at one point about half a million pounds had been raised, on guarantee from the British Film Finance Corporation. It was, like the series, a team effort. "I helped with some of it," Lis recalls, "They were very interested about that. I put in some ideas but I didn't do any writing. They told me I'd been written in – but they might have written me out, too!"

MAGIC MOMENTS

Lis recorded eighteen stories in all, each one bringing its own incidents and problems. *Genesis of the Daleks* caused

more mirth than trouble: "Davros (Michael Wisher) was so hysterical. He used to get into his little perambulator with a kilt on and knee pads. We recorded it out of order and at one point I was in the wrong costume. They had to find this combat gear! I thought it was hysterical.

"I remember *Planet of Evil* very well – I thought it was so nice that we didn't land in a rubbish dump or a quarry, but where colourful things were happening. Yet there was still this sense of things not being right . . ."

The Masque of Mandragora (see **Issue 161**) has other memories for Lis. Not for the scenery at Portmeirion, but

Tom's antics on set. "We couldn't believe how I could be on a sacrificial altar and then whisked away without them seeing me. Tom did this wonderful snake-like thing where he just pulled me off! He was very funny."

Although she left the show at the end of *The Hand of Fear* – in a scene she and Tom largely rewrote – this was not the end of her contact with the series. In October 1976, four radio programmes, called *Exploration Earth: The Time Machine* were broadcast, featuring the Doctor and Sarah. They saw the time travellers go back to the dawn of creation and talk about evolution. "I was just ▶

asked to go in and do it," says Lis, "I have no idea how it came about or how often it was used." This was not the only audio team-up of course – Tom and Lis had also recorded *Doctor Who and the Pescatons*, a story written by Victor Pemberton.

Then came *K9 & Company: A Girl's Best Friend*. "I was working on Gulliver in Lilliput at the time and I didn't see the script until after the end of that. I really didn't like it but I loved the idea and I thought John Nathan-Turner was very brave to actually go for it. He wasn't given enough time to set it up and I was concerned that there were things in it that weren't really Sarah, it was almost like someone else. I would have loved to have made it really work but I just think there were so many disadvantages when we started off."

A COMMAND PERFORMANCE

The Five Doctors, though, left Lis with happier memories and gave us, possibly, the last story to feature Sarah Jane. "It was like a command performance, everyone came back to it. The story had moments in it that really worked but I feel in the end it didn't kind of reach anything. I doubt very much that I could do another one – I don't really think I am that person now and I don't think you can play Sarah



K9 and Sarah Jane in *The Five Doctors*. Photo © BBC.

Jane so many years on. I am different and unless the script accommodated that I don't think I could make it work."

Lis met Ian Marter some years later, working on an advertisement for the

national newspaper, *The Daily Mail* – playing husband and wife! "We didn't know we were going to be on it until we got there. We got told off all the time for talking!"

Although Lis does the occasional acting job, her priorities have moved away from acting to her five year old daughter, Sadie. "If something fits in, something very short, then I'll do it. I have just done a teaching video for a company which fitted in totally with what was going on at home. You can't really say you're on the market and then say 'Sorry, it's a bad day.' I don't feel I'm in a business where you can muck people about, you don't end up looking very good. Things may change when Sadie's at school. I'll just have to wait and see what happens."

Lis's family will also take priority over conventions. "I don't go to them now – it's just that I have, without being disrespectful, something better to do. It just doesn't fit around with what I chose to do with my weekends."

Looking back, Lis remembers her time on the series with sincere fondness. "I loved it. It was the most amazing programme to be working on. We didn't have the restrictions that other series have because you're saving the universe. It was a wonderful Peter Pan time – very warm and you felt part of something that was good." Lis was amazed by her placing as favourite companion in last year's DWM Twenty-Five Year Poll. "I feel very flattered. I do feel a bit 'cap in hand' about it though, as it is awful to give people titles when there are other assistants who have been so good on it."

But she has no regrets about her time with *Doctor Who*. "I loved being on the programme and I wanted to leave when I wanted to leave. I'm just amazed that I'm still remembered. Really, it's very nice."



The Doctor in trouble in *Planet of Evil*. Photo © BBC.

Interview conducted by Jean Riddler, with thanks to Elisabeth Sladen's agent.

MATRIX DATA BANK

Our first question this issue comes from someone who signs himself Lee, from Chippenham, Wiltshire. Following the listing of the Doctor's most popular stories in **Issue 154**, he wonders which were the most unpopular.

Again using the average viewing figures for each story to rate them, the least popular stories were as follows: Hartnell: *The Smugglers* (4.48 million). Troughton: *The War Games* (4.94 million). Pertwee: *Inferno* (5.6 million). Tom Baker: *Meglos* (4.65 million). Davison: *The King's Demons* (6.5 million). Colin Baker: *The Mysterious Planet* (Parts one-four of *The Trial of a Time Lord*) (4.4 million). McCoy: *Battlefield* (3.65 million). No McCoy story has actually had a higher rating than the lowest rated Pertwee or Davison story (the highest rated McCoy adventure to date is still *Silver Nemesis* with 5.5 million).

STORY ORDERS

Now a poser from Stephen Stratford of Derby, who asks if the 1970's stories were recorded in the order they were shown in or not. This is very easy to work out. The story codes (the number and letter combination that uniquely identifies each story) are allocated in order of production, and as the 1970's stories run as follows: *Spearhead from Space* (AAA), *Doctor Who and the Silurians* (BBB), *The Ambassadors of Death* (CCC), *Inferno* (DDD), you can see immediately that this was also the order in which they were made. I'll leave you to work out the actual production order of the stories yourself from here on in. The codes can be found listed in most factual books about *Doctor Who*.

CLIP QUEST

D. Holt from London has obviously been watching his copy of *The War Games* as he has written in to ask where the clips of the monsters shown during the Doctor's trial originate. Primarily he wonders if the Dalek is a clip from *The Evil of the Daleks*. I am afraid that



this is not the case. All the clips shown on the monitor during the Doctor's trial were especially recorded for the programme (in much the same way as the companions the Doctor sees before he regenerates in *The Caves of Androzani* were specially recorded). The only clips from old adventures that were used were the TARDIS landing on the sea (from *Fury from the Deep*) and the TARDIS being encased in web (from *The Web of Fear*).

SCRIPT CREDITS

Dan Kulewa from Canada writes to ask why both Antony Root and Eric Saward were script editor for Season Nineteen. The answer lies in the serial codes mentioned earlier this column. Christopher H. Bidmead left at the end of Season Eighteen, and to fill in the gap, Antony Root took over the job. Root script-edited the first two stories in production, *Four to Doomsday* and *The Visitation* and following his first story as writer, Eric Saward took over the reins from *Kinda* onwards. However, there was a rule that no contributor can have two credits on one show, so Root was nominated as Script Editor for Saward's second story, *Earthshock*.

INTERLUDE

Finally, a letter from Clive Huggett of Horley, Surrey who asks about a clip that was shown on the *A-Z of Television* programme broadcast on New Years Day in Britain. The clip was of toy Daleks battling with a crawling baby doll. Clive wants to know what this was and where it came from.

As far as I have been able to find out, the clip comes from a longer piece that was probably made as one of the infamous 'interludes' in the Sixties. The basic plot is as above and the whole piece runs for about five minutes. ♦

Matrix Data Bank compiled by David Howe. If you have any questions about Doctor Who, send them to the Matrix Data bank at the usual address.



THE TWO NERVOUS BREAKDOWNS

In the first of two articles Gary Downie, who's been Production Manager on countless *Doctor Who* stories, relates the perils of overseas location recording for *The Two Doctors*. In this first part, he goes into the preparations that preceded the shoot . . .



The beautiful Seville square used during recording. Photo © Gary Downie.

Early in 1984 I was summoned to the Drama Series Manager's office to be told my schedule for the coming year. "Gary, would you mind awfully if I put you on *Doctor Who* again this year?" Mind? Mind? I'm over the moon! *Doctor Who* is one of the most technically challenging shows the BBC makes. It's also one of the happiest.

"No, I don't mind," I say looking pained, with great condescension. Great sigh of relief from the boss. "By the way, as you've done foreign filming before (*Treasure Island* in Corsica) I offered you this *Doctor Who* because it's going to film in America!" Great satisfaction exudes from Manager as I'm totally gobsmacked. "America?" I bleat feebly.

"Go and see John Nathan-Turner and get the scripts. Good luck!"

The thought of foreign filming fills me with excitement, especially as it's to be in America – a country I've visited often. I meet with John and Script Editor Eric Saward to have a quick talk about the script with regard to locations. The story is to be based in and around New Orleans, starring Colin Baker and Patrick Troughton, with companions Peri (Nicola Bryant) and Jamie (Fraser Hines). The main requirements are a plantation house and bayou (swamp).

This is just too much. New Orleans is one of my favourite cities and Patrick Troughton is one of the kindest actors I've ever met, having worked with him on *Treasure Island* and *Angels*.

The director is Peter Moffat which is fine, too – we've worked together on *All Creatures Great and Small*. He's also very well organised and we need as much organisation as possible recording abroad, which is to start in August. Although it's only February, we need to start organising contacts now.

I meet trainee Production Associate Sue Anstruther and get my Location Budget. In the following week we get down to the nitty gritty – setting up my recce (reconnaissance visit) to find locations. Although there seems to be more than enough time, experience has shown that unforeseen disasters can happen. Unknown to us, one has already raised its ugly head.

In the middle of finding the most economical way of going to the United States and thoughts of hiring a fixer (a sort of go-between), my phone rings. It's John. The co-producers whose money was going to make the shoot possible have decided to withdraw, as they can't afford it.

FOR BAYOU, READ OLIVE GROVES . . .

An emergency meeting is called and it's decided that although the USA is cancelled, we shall still be recording abroad. A few days later, I'm summoned to John's office again. "For plantation house read Hacienda and bayou, read

olive groves – we're off to Spain!" That decided, there remains the problem of finding atmospheric streets and alleys like New Orleans. The Associate suggests Seville where she spent a holiday. Apparently this old town is rather pretty with courtyards. The area is called Santa Cruz and is where "Alacazar" is situated: This is the Royal Palace, where King Juan Carlos has an apartment.

The wheels are now firmly in motion. We contact the travel firm Mundi Color, who are experienced in arranging trips to Spain. We have to do it as economically as possible, otherwise the whole trip is off and it's back to quarries and Acton High Street! We also contact the British Consulate in Seville, since I need a Spanish-speaking fixer. (No matter how well you speak a language, a local fixer gets a better deal). We're put in touch with Donald Carnegie, the Assistant Consul.

The Associate and I decide to go over for an advanced recce and meet the consul. Donald's arranging to have an interpreter to join us when we arrive. In the meantime, I phone a Producer of *Horizon*, who spent some time filming a documentary in Spain. I want to pick her brains.

"Gary, you'll love it," she says, "the Spanish are very helpful but do realise no matter how far in advance you try to plan, it's very much last minute. There is a lack of urgency and everything's *mañana* (tomorrow). As long as you can cope with this you'll have a good time. Good luck!" How prophetic her words were to be!

I get down to working out the locations requirements:

1. An old grand Hacienda, with neglected gardens. Donna Arrana, an old lady lives there.
2. The house must have a quiet road running nearby.
3. A country road.
4. A river and river bank (Alien planet, if possible).
5. The old town of Seville.
6. Olive Groves.

I break up the script and put the location scenes together, in order to work out how much time we have to do the total number of pages involved. It's daunting. For the actual shoot we decide that the actors and crew will be brought out for seven days, the Director and Designer (Tony Burrough) for nine days and myself fourteen, to organise things ahead of the main unit. I arrange an attractive travel deal for our group with Mundi Color but that doesn't include a hotel – so one of my priorities will be to arrange one for the unit.

The big day is fast approaching for the first recce. I have a rough daily schedule worked out, which is very fluid but it's a rough guide for negotiating locations.

OUT...

In the hunt for locations, many possible locations are considered. For many reasons, some never make it to screen. . .



Rejected: a one storey Hacienda. The two storey building eventually used.



Rejected: one of many beautiful squares in Seville.

The Associate and myself are booked to stay in Seville for one week and I'm looking forward to it.

PROBLEMS, PROBLEMS!

My first problem rears its ugly head: "What clothes do I take?" This is a *real* headache. I need sensible clothes for work in the expected heat and of course there's the evenings but I must also look smart, as I will be negotiating with various people in authority. As the BBC's representative I must look business-like.

I'm also beginning to feel blitzed. The telephone lines have been humming for the last few weeks between London and Seville. Donald has arranged a reasonable hotel near Santa Cruz and the town centre, so we can assess whether it could be our unit hotel. I send him a breakdown of locations, so he can pave the way for us and pass it on to the interpreter.

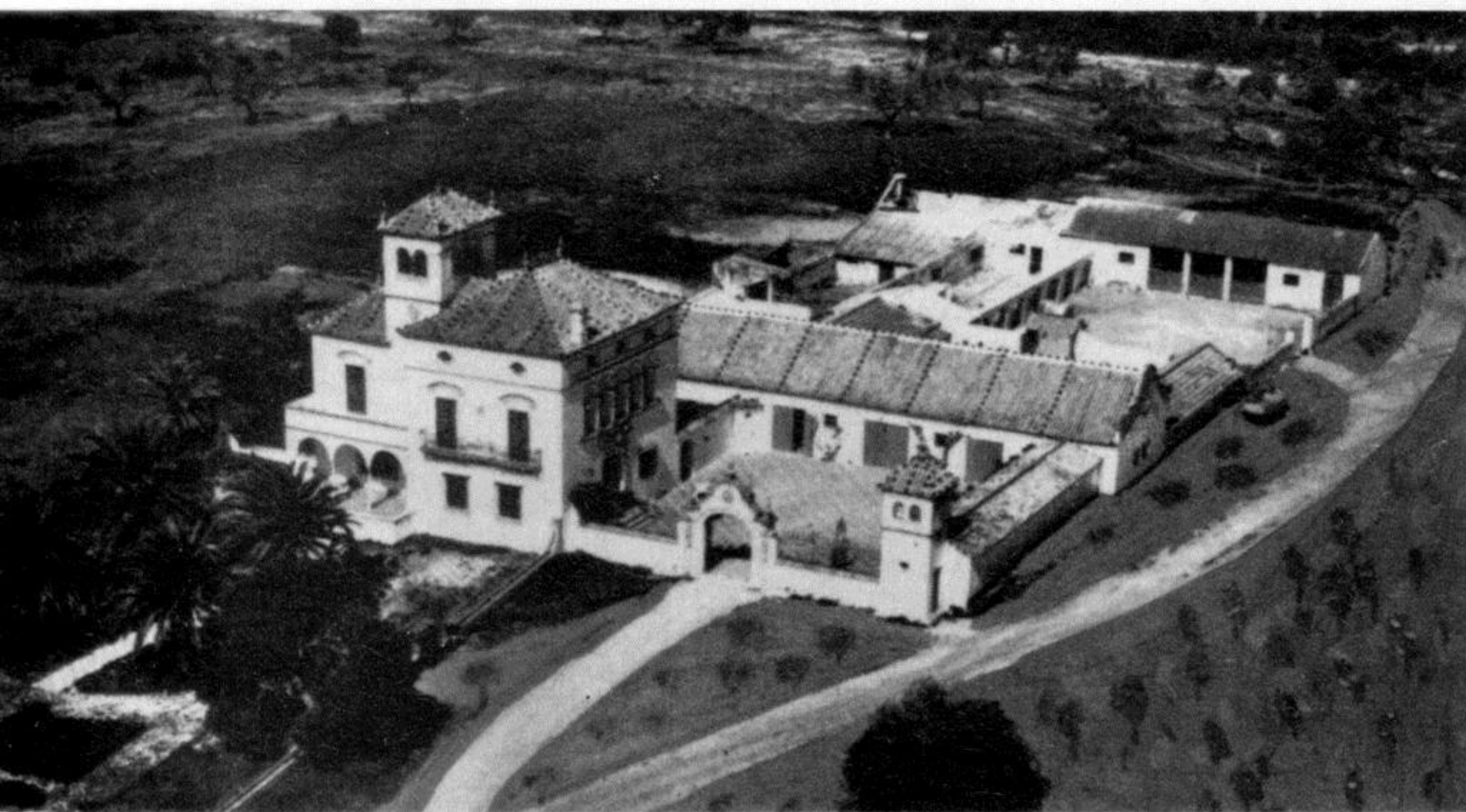
The big day is near. I have my camera and *thirty* rolls of film, so I can bring back a variety of location choices for the Director. Film costs a fortune in Spain! I've bought an Ordnance Survey map of

Seville and all outlying districts within a radius of twenty-five miles in each direction. I study these carefully as this helps me to ascertain the presence of Haciendas.

It all looks very hopeful. My Assistant Floor Manager and I buy a phrase book and cassettes on *How to Learn Spanish* from the BBC Shop. There's no stopping me now! A last minute phone call occurs from the Film Operations Manager at Ealing Studios, who asks if I could make bookings for two cars for the camera crew with their equipment. This is normally organised by Ealing but I agree.

Next, it's Heathrow airport and Spain. Unfortunately there's no direct flight to Seville, so we fly to Barcelona and wait for one and a half hours for a connection, surrounded by holiday makers of all nationalities, on package tours. Believe me, they all look the same. Still, it was the quickest one and a half hours I've spent – they were great fun.

At last we arrive in Seville feeling fairly frazzled, as it's twice the temperature of the United Kingdom. Hiring a car, I drive (Sue's an excellent map reader) and we



The Hacienda at Gerena, used as the main location for *The Two Doctors* in 1984. The Hacienda did prove a problem to reach, involving plenty of travelling between it and Seville, barely two hours away – but director Peter Moffatt was delighted with the house.

reach the hotel. It's comfortable but the adjacent narrow streets mean it's not suitable for the fifty-two seater coach we'll need for the shoot, so we'll need another one for the unit. Donald Carnegie has taken a few days off work to help us as the interpreter is not yet free!

The next three days are spent driving around, endlessly. It's hot but I'm told August will be hotter. Mercedes, Donald's very beautiful and chic wife, joins us. She's a member of the Spanish aristocracy. On a Tuesday evening in a trendy coffee house we're told our interpreter can't do the job after all. "Would you consider doing it?" I asked Mercedes. She's stunned.

"It's doing exactly what we've been doing for the last three days: interpreting and paving the way." I explain.

"I'd like to but . . . I have never worked before." She turns to Donald.

"I don't mind," he says, reluctantly.

"I'll do it!" yells Mercedes.

HACIENDA HUNTING

The following days are spent by Sue, Mercedes and I driving around the countryside, scouring the area for rivers and Haciendas from eighty-thirty in the morning to seven-thirty at night every day. It's exhausting. We're getting a bit depressed because we can't find the Hacienda needed. There's lots of them around but nothing, I'm sure, the Director will like. Suddenly, one afternoon, we see a white Hacienda in the distance.

Passing through a local village called El Garrobo, the locals stare at us as if we're from outer space (no *touristos* in this part of the country). We make our way up the driveway and the Hacienda looks great – white peeling paint, styled on a French Foreign Legion fort with olive groves as far as the eye can see.

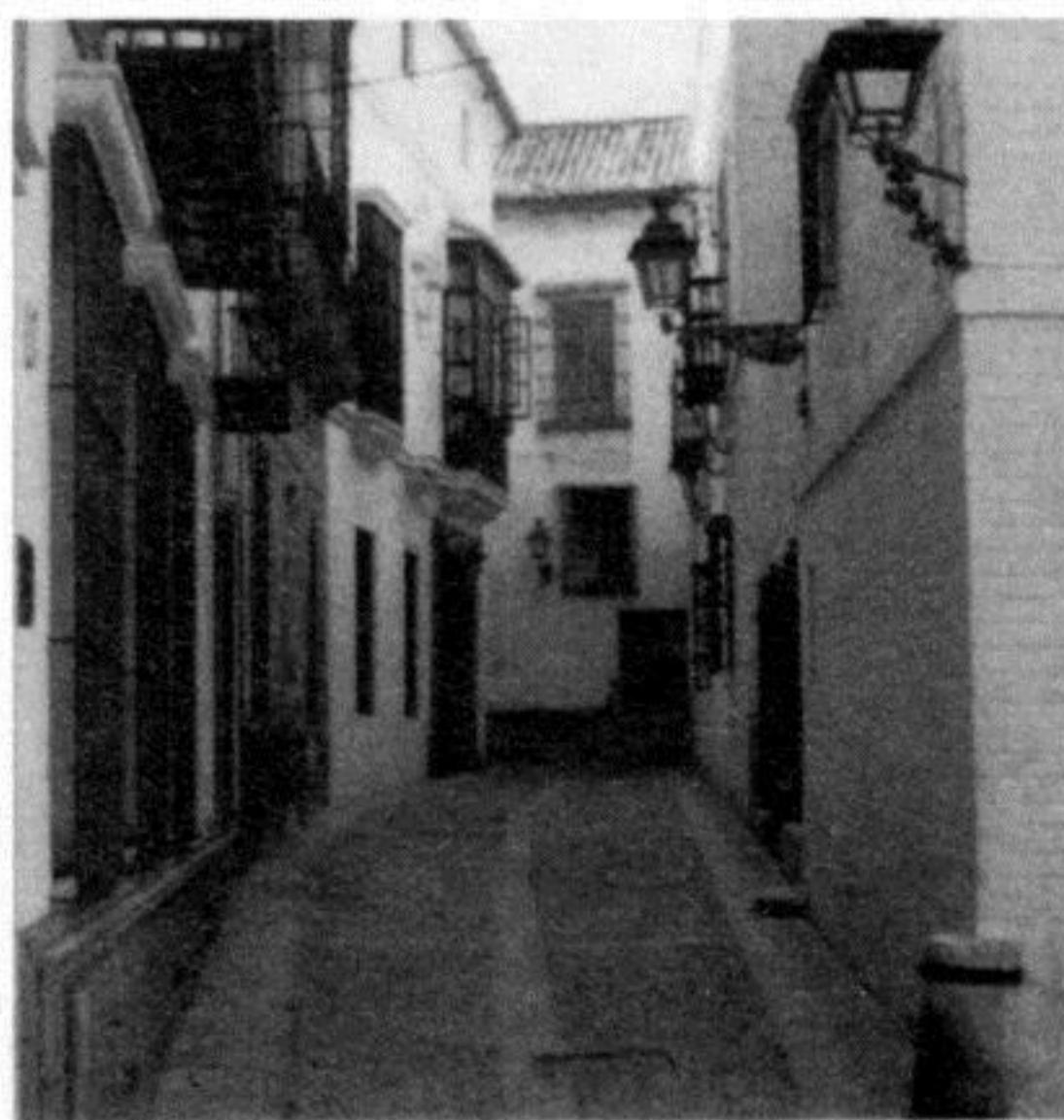
We talk to the owner and everything is arranged for the Director and the

Designer to come and view it. Feeling in high spirits we decide to call it a day.

During the past few days we've found the old streets of Seville, a unit hotel and now the Hacienda. We still have a river and a country road to find, but I'll do that on the next recce. We decide to travel back by the scenic route and head towards a village called Gerena.

As we're driving along we all agree the road we're on is very suitable for the country road sequence – it's not busy, it's picturesque and near the Hacienda. Suddenly, I spot a roof top. I know what we've found.

So far, all the Haciendas have been one-level, sprawling buildings. This roof looks too high for that. Round the next bend it appears again and I can see it's all shuttered up. My neck tingles – this is *better* than the one we saw earlier. We progress along a long windy gravel track (which is great for another road I need) and the house appears.



One of Seville's many alleyways that Gary photographed for potential use in the story. Nicola Bryant, who played Peri, recalled one encounter for *DWM* Issue 96: "We were . . . in an alleyway when this rather large American tourist wandered past and yelled out 'Gee, are you making movies? You must be from Hollywood.'" Colin Baker just shouted back, "No, we're better than that, we're British!"

It's breathtaking, with two storeys. It's neglected and the fountains and courtyard are overgrown and unkempt. It has a bull ring, a private chapel, olive groves – perfect! We've found the real thing. The Hacienda hasn't been lived in for twenty years and we're given the owner's name. This has been a very successful day, finding two Haciendas within easy reach of each other.

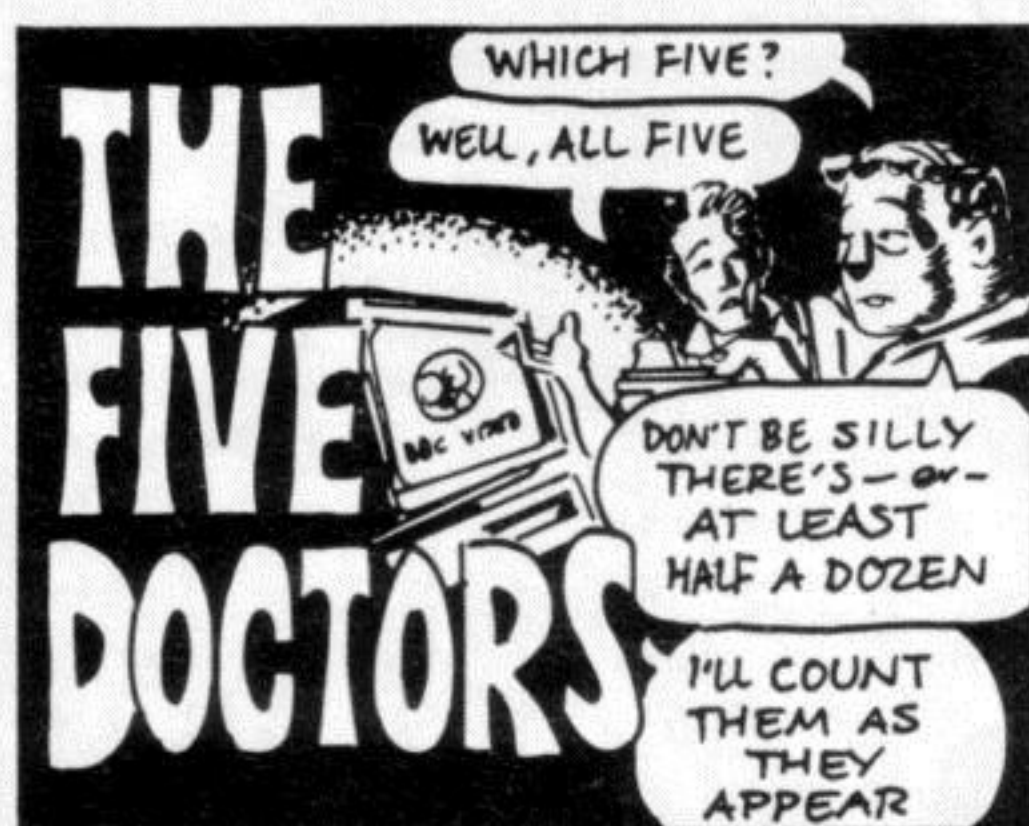
I have loads of photographs to take back to London for the Producer, Director and Designer. I also make contact with the second Hacienda's owner, who appears only tentatively interested. I arrange to meet him on my next visit. In the meantime Mercedes and I find a fabulous water hole – a natural rock pool supplied by a river which the local children use as a swimming pool. Great – a river and a pool. The director has a choice. Two weeks later we're back in Seville for the Director's recce. He likes everything, thank goodness, and prefers the second Hacienda. The next two weeks are spent trying to negotiate for it. Five days before the crew arrive I travel out to Spain to sew up final preparations, but I still don't have permission for the major location. The first Hacienda is held as a standby.

Mercedes and I work like mad to clench the Hacienda deal. The owner is selling it and only at the very last minute does he give us the name of the buyer – Joanna Hearst, the aunt of Patty Hearst the millionaire's daughter. At last I'm getting somewhere! I meet Joanna and she agrees to let us use the Hacienda. By Saturday night it's all sewn up and when the Director arrives on Sunday evening I'm able to tell him he's got the Hacienda he wanted. I just know the shoot is going to go well.

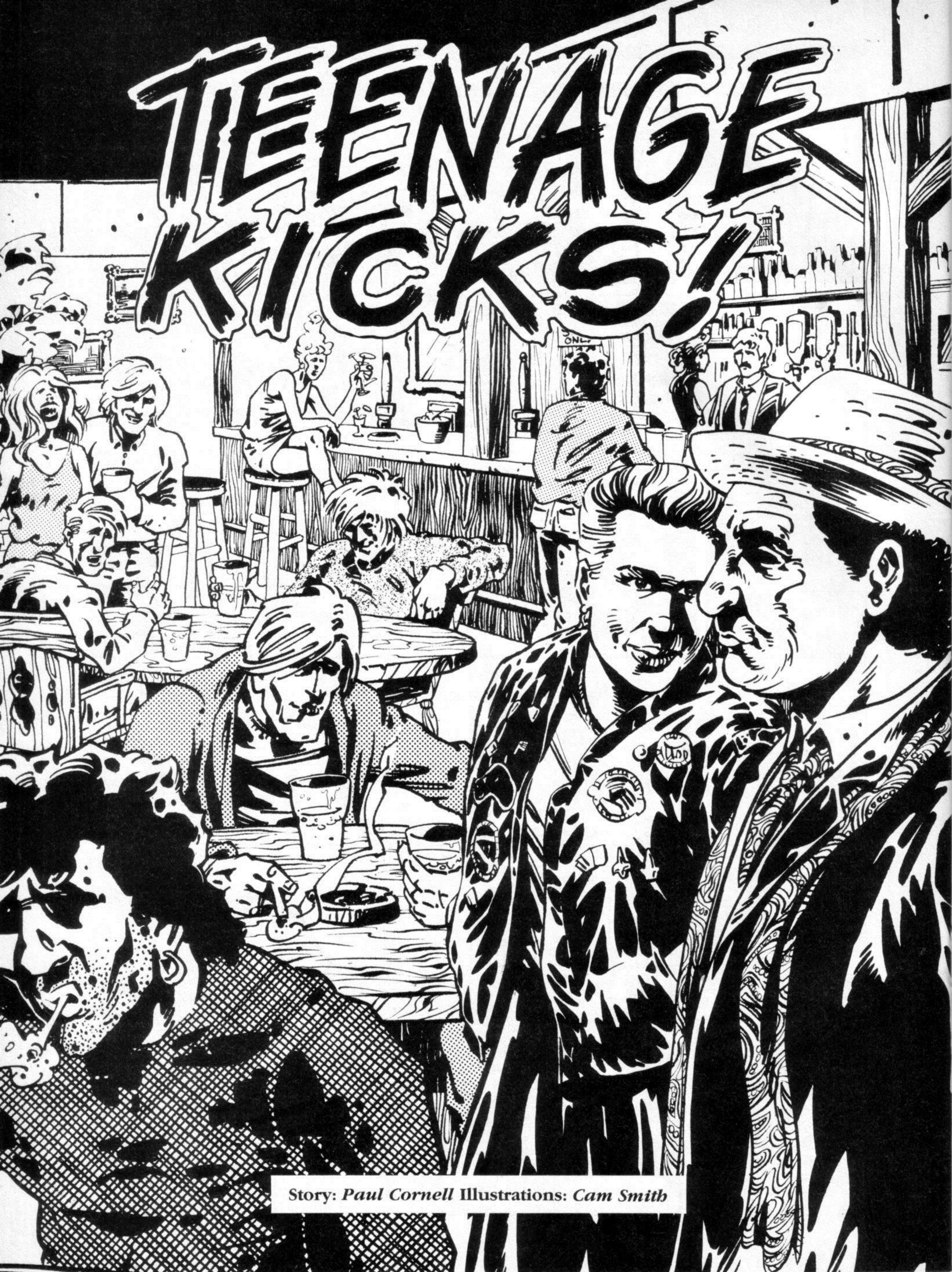
I've obtained special custom clearance so the crew is shown straight through but as the crew arrives, the cargo area where all the technical equipment is to be cleared closes for dinner! If I take everyone to the car hire firm, I work out that by the time the cars are sorted, the equipment will be cleared. The Director and Designer are driven in advance to the hotel. I stay behind with camera and sound, who announce the cars are too small! Thank goodness I'd checked the size and dimensions with the Operations Manager at Ealing but what a pity he didn't tell the crew! Long faces ensue but everything is sorted out. The heat is unbearable – 100-104° Fahrenheit. At this temperature the Sontarans are going to fry in their latex masks! I'm keeping my fingers crossed that the river hasn't dried up.

Well, I've got everyone here in Spain but who could ever believe the complexities of events that were to follow. *The Two Doctors* should have been named *The Two Nervous Breakdowns!* ◆

Part Two follows next issue which also includes our foreign location guide.



TEENAGE KICKS!



Story: Paul Cornell Illustrations: Cam Smith

As everybody under a certain age knows in their guts, the universe was created in a conversation between Lou Reed and Lester Bangs. Things like cheese and French and realism were dreamed up later by people who needed them. Ace kept trying to tell all this to the Doctor, but he thought he was far too old to listen. And so the puppy-girl waited for her moment, the time when she could stand up to the old man and say, with sweet justification: "It's all rubbish, isn't it?"

That time was arriving, brewing outside the forming exterior of the TARDIS as it wasn't, then was, in the corner of a basement of a pub in London. The Doctor twitched with the realisation of it even as he put a foot outside. He walked for the stairs like a bullet, not even looking around.

"So, where's this?" Ace said, pulling on her jacket.

"Guess."

"Pub in Britain, my time, downstairs bar?"

"London."

"How'd you figure that out?"

"I didn't."

Ace followed him up the stairs, trusting his tightrope act like she always did. But games have losers as well as winners, right? One day the Doctor would draw the wrong card, and she'd be discarded. That was okay. In many ways it kept her going. As well as a game, the Doctor was playing a part, following his cues. Ace only sort of suspected that.

The pub upstairs was just starting to fill up. Yuppies and students, wet in from dark autumn rain. Winter in London, when the pavement reflects the cold back up at you. The carpet was already dirty from boots and spilt cider. The Doctor stopped at the top of the stairs with a secret smile.

"All the world's a stage," he murmured conspiratorially. "Stage one. Overture and beginners. Go and talk..." he nodded towards a corner booth, "to him." Ace looked. Boy in mirror shades, leather jacket. Kind of haircut that asked you to take him home and feed him. Ace was caught between a pang of time and a grin. The pang? This was Fenric all over, and she was still nervous of all those human jerks, but she opted for the grin.

"What'll I talk about?"

"The weather."

"What's the weather like?"

"Frosty." With that the Doctor was gone to do other things, muttering "Afghanistan" as he passed a sweaty group around a trivia machine. Coins fell in heaps a moment later.

Ace sat down opposite this guy.

"Buy you a drink?" He looked up, shocked from a world of his own.

"What'll it cost me?" Irish. Wicked.

"Nothing. You look fed up."

"I'm waiting for somebody, like."

"Sorry, I'll go if you want."

"Nah, she just arrived. Talk to me." Word. Very confident. He wasn't getting the upper hand though.

"Think you're well tough, don't you?" said Ace.

"I'm half tough and half confident. Which half d'you want?"

"Don't like tough boys."

"So what about that drink?" A little twitch of a smile. Ace decided that if this kid wanted to blow up the planet or something, she'd sit this one out.

The Doctor had ordered a brandy, and sunk into a dark corner by the juke box, one eye on Ace and one on the door. He didn't touch the drink. The juke box sprang into life, singing: *She's my woman of gold and she's not very old, uh huh huh...*

Into the pub came three figures in flight jackets, two boys and a girl. The jackets said Jack, King, Queen. (Respectively: white fanboy, black confidence, and hard white girl, hard like the wind didn't like her face at the checkout.) The Doctor turned his head a notch to see a woman at the next table, nervy in a party frock, clutching a bunch of waiting red carnations.

There.

"Ace, so you got here, girlie!" Ace jumped like her foot was caught in a hideous dream trap. King was smiling nasty down at her, and she suddenly hated the Doctor, because he'd known where this was.

"King. What're you doing here?"

"What're you talkin' about? You said you'd be here, this is Liam O'erspace, if you didn't know!" Ace felt a whole tide of craziness welling up in her stomach. All those months ago, when she raged with this crowd from Putney, and taken on their colours to spite Midge, they'd said: "Come meet with this crazy guy who says he's from another planet." Day after, Jack had tried to kid her that she'd been there after all, and, figuring that they'd dropped one too many, she'd quit them there and then. Perivale kids had welcomed her back. In the end, she was the only one with the bottle to make it in another gang. A day later and she was off-planet. But, and here was the big thing, she had popped her head around the door of this place, the (*Oh, shame*) *Time In A Bottle*, but gone home without meeting the pack because she was (*Chicken*) fed up with the whole bit.

"So this is Liam. Like him already." Ace grinned, wanting to throw up. "Where's Joker?" Queen came over, carrying drinks, looking mean at Ace as always. She snorted. "Joker's dead." she stated, blank faced.

"Drugs," added Jack, "drugs and ... well ..."

"Absent friends," sighed Queen,

snorting again as she raised her glass, then giggled, staring at Ace who glared back. It hurt Ace, this uncaring.

"You lot are real toerags, you know. I should never have -"

"But you did!" Heated Queen, she grabbed Ace's jacket and put a foot under the table into her stomach. "Yeh, Ms. Well Wicked Grange Hill. Ms. Johnny Chester App-re-ci-ation Society! You never should have!"

Liam looked on with alien distance.

This was the moment that Ace thought, 'I'm all grown up now, I can walk away from this'. But two things stopped that show of maturity. One: she knew that if she went to the door and looked out, any second now she'd come round the corner and history would rip down the middle (*Good idea? Yehyehyeh-no*). Two: She was extraordinarily angry.

Ace lashed out suddenly, hitting Queen in the face. Surprised more than hurt, the girl let go of the jacket. Ace heaved Queen's leg further under the table and grabbed the crooked knee in her hands.

"You don't threaten me, 'cos I'm Ace. You distance me any more and you limp home, stupid." She banged the knee on the table leg, just hard enough.

"Now, what's going on?" Jack stepped forward, because Queen had seen the death that sat on all their shoulders there in Ace's eyes, death in this little BBC girlie. Queenie was trying not to cry.

"Liam here says he's from Algol," said Jack. "He's got eyes to prove it." Liam lowered his shades, and behind them was a blur of flame.

"So?" shrugged Ace, well cool.

"So he wants our help to get home. These guys are coming in all the time, word's all over the underground. That panda guy last year, he contacted some hippies and they put him on the bus to space."

"No, they -" Ace shut up. "How you gonna do it?"

"All I need, sure enough, is power for my signalling device," Liam smiled. "Psychic power. I can get what I need from, say, the sacrifice of only *one* girlie." Ace stood up. King had put a blade up beside her spine.

Queen stood up, shaking. "I hope that felt good," she spat, "because it's the last time you'll put me down, girlie. We're gonna let Liam take what he needs from *you*."

Ace thought about it. Loads of chances. And the Doctor. If he was playing this game. "Doc."

Woomphh! That was a bunch of red carnations exploding in a jet of flame that blew from above the Doctor's brandy glass. The lost-looking girl in the party frock was jumping up,



throwing aside the flower ashes and pulling a gun from inside them, pointing it straight at the Doctor, twitching the trigger and throwing it aside when the melted thing didn't work.

"Arishma!" cried Liam, jumping up to pull his own gun, but Ace threw King at him, catching the knife and waving it at her two ex-comrades as she jumped over the table.

The Doctor walked through the fleeing and screaming public, holding the party frock girl, Arishma, at the end of his umbrella.

"You had second thoughts," he shouted at her, "but there's no time for them now. Take him back to Algol, then go!" Liam stumbled to his feet. The gang were running, and Ace caught a last look back from Jack, a movie still of a frightened child, kind of thing you could pin on a tombstone. Then he was gone. Liam pointed the gun up again as the Doctor, Arishma, and Ace met in front of him.

"Get back, ye-"

"No," growled the Doctor. "You loved her, but Algol sent her after you. You fell into bad company. She can save you. Don't bring your future to a halt with a gun. Kill her or save

yourself, but do it now!"

The Doctor stared ragingly into Liam's blazing eyes, and fought the alien's will. He stared into the fire and called out for that little baby chance that might say life in the face of oblivion.

The Doctor won. Liam embraced Arishma, threw away his gun, and the Doctor tapped coordinates into a band on the woman's wrist. The couple vanished in a purple haze, into the corridors of spacetime.

Ace looked around at the deserted pub. Distant sirens grew louder.

"Time to go," the Doctor murmured. "Too many aliens on Earth. I wonder why?" They set off down the stairs.

"Wait a minute! Stop!" called Ace just outside the TARDIS. "Why didn't you tell me?"

"Would you still have come along?"

"Yes, I would! I'm brave, I am!"

"You are, but this is hard, this is family. Liam became like the people around him. You didn't. You saw the difference, you came with me. Perhaps everybody gets the alien they deserve. I'd like to stay and understand your past..." He smiled sadly and opened the TARDIS door. "But the beat goes on, and we, however reluctantly, must

go with it. Coming?"

Ace really thought about it. She wanted to say that this was stupid, and trivial, and so grown up that it was dead before it started. She was sobbing inside herself at all the terrible random things the Putney gang were going to die of. But no tears were going to show. She stepped inside the police box and let fate decide the toss.

"Yeah. Nothing's more important than anything else, fast forward lets you see that." She rubbed her Blue Peter badge. "It's all rubbish, isn't it?" The Doctor looked down at her, surprised by a sudden jolt of destiny.

"Yes," he murmured. "I suppose it is, in the end."

"Professor," Ace asked later, when the TARDIS was on its way to the next stop in the Doctor's grand tour, the verdict on stay or go decided (*By her? Maybe*). "How did you know?"

The Doctor looked up from the controls. For a moment, he was going to say something unhelpful. Then he decided against that, because his mind had caught a strange thought dashed up from somewhere deep inside. An old thought, the kind he would have had when he'd been somebody else.

"Economic analysis. Visitors from other times and places finance themselves by placing bets when they already know the results. Enough of this, and the economy responds in odd ways. That happened in Berlin." He seemed to be on the verge of a strange anger, the magician surprised with the rabbit. "Enough?"

"If we hadn't been there, what would have happened?"

"Liam and Arishma wouldn't have killed each other. They'd have remained distant for decades, playing with the planet, and your friends. No good would have come of it."

"But what difference did we make? Would they have ruined Earth?"

"No. But they'd have been very unhappy." He bent back to his console with a slight hesitation. There was a gap in the Void, and he had used knowledge instead of wisdom. Somewhere, there was now something he did not know, a truth hiding under all these facts. Somewhere, at the Edge... "Where would you like to go?"

"I dunno," muttered Ace, rubbing a knot in her forehead. "You decide, Professor, you always do."

"No." The Doctor smiled gently, taking her head in his hands and putting her troubled brow to his. "This time, it's your decision." Was that compassion or the coin of random humanity being used? Perhaps.

And the TARDIS travelled on, to somewhere that was different, and kind and free. Maybe.

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We've had several requests recently for photographs, autographs and addresses of actors from the Doctor Who series. I'm afraid that none of these services are available through the magazine.

We've also had many requests about Doctor Who Appreciation Society membership. Their new membership address is PO Box 64, Wokingham, Berkshire RG11 4YW. For overseas readers, keep checking our occasional club listings. Club Listing Planned – see this issue's Gallifrey Guardian.

LOST EPISODES

In **DWM Issue 158** you listed all the missing episodes that are sought after by the BBC and I assume included all those that have been recovered privately or by individuals or abroad. But is there any truth in the story I heard late last year on a local radio station that a missing episode (possibly *Tenth Planet*:4) recently changed hands privately for £5000! The caller to the radio show also claimed many other lost episodes are hidden away in bank vaults(!) Can **DWM** tell me if there is any truth behind these stories or am I the victim of a wind up? I think that particular episode has been used in such cruel pranks before. Why didn't

some rich fan record them all on a home video in the 1960s?!

Kevin Burridge,
Sidcup,
Kent

Because home videos are a fairly new invention, Kevin. I suspect you are definitely a victim of a wind up in this case – but if anyone is holding on to missing episodes, they keep very quiet about it. By way of a very poor comparison, if someone stole the Mona Lisa they could hardly exhibit it, could they?

All the more recent finds of missing episodes have been more by luck than design, although BBC Archives continue their massive hunt for any BBC material across the globe. As previously stated, any reliable information on the location of missing episodes is always welcome. As a general rule, rumours – should be treated as exactly that – until a missing episode is back in the vaults!

BRING BACK COLIN?

With the future of *Doctor Who* uncertain and the fact that Sylvester McCoy and Sophie Aldred may not be returning for Season Twenty-Seven, I can only feel disgusted and very angry for two reasons. One: after Sylvester establishes himself as the Doctor and begins to upgrade the show (to its fans, anyway) the BBC are threatening to replace him! Two: the series isn't given enough time to expand on the length of the Doctor's eras.

I've come up with an idea that will save Sylvester's Doctor and

his Companion, Ace. If Sylvester is unable to return for the Twenty-Seventh series, then instead of casting a new Doctor (yet again), have a season that stars a previous Doctor. This way it will be possible to give Sylvester and Sophie a "Breather" and return for the Twenty-Eight season. It's the only intelligent thing to do!

My choice would be to fill in that gap between *The Trial of a Time Lord* and *Time and the Rani*. Colin Baker could be given a proper story to introduce Bonnie Langford as Mel. Alternatively, it would be nice to see Peter Davison again – perhaps his relationship with Peri could be broadened?

I hope my idea works out because I'm a true fan of Sylvester and Sophie. What do others think?

Brett Gabbatt,
Ontario,
Canada

WELL, WHY NOT?

If *Doctor Who* is to be made independently, why don't the producers use some of the 'Missing' stories from Season Twenty-Three, such as *The Ultimate Evil* and *The Nightmare Fair*. In this way, Colin Baker's period as the doctor will have been extended and the great British public will have a chance to appreciate his excellent incarnation of the Time Lord. In my opinion, he's second only to the great William Hartnell, in whom my faith has been placed after seeing two of his home videos.

I'd also like to know where I can buy the supplements to the FASA *Doctor Who* Role Playing

Game. As a keen role player, I'd love to see new scenarios and modules for this printed in your Magazine. Perhaps they could be based on such comic greats as *The Dogs of Doom*, *The Claws of the Klathi* or *Echoes of the Mogor*. Please give it some consideration.

Martin Griffiths,
Birmingham

FASA lost their licence to produce a role playing game but items are still on sale in some games shops, although hard to find. Check games magazines such as Dragon or White Dwarf for addresses. If another licensed role playing game was to appear, we'd certainly cover that. For those of you interested in a play by mail Doctor Who game, contact Ian Miller, 45 Meadowmead Avenue, Regent's Park, Southampton SO1 4LW. This is a non profit making, fan run operation – enclose an s.a.e. with any enquiry.

FINALLY OVER HERE

After finally being able to see Season Twenty-Six here in the United States, I think, over all, it's the best season since Season Twenty-Three. *Battlefield* was great; I especially liked the way the writers brought back Brigadier Lethbridge-Stewart and Bessie. *The Curse of Fenric* was the best story. The Haemovores looked fantastic, and Ace's character was substantially more three dimensional. I thought *Survival* was a great story, despite fan disapproval.

The only problem with this season was *Ghost Light*. I want



"JUST THE MAKE-UP GIRL'S LITTLE JOKE, I SUPPOSE..."

DON'T QUOTE ME ON THIS . . .

We've had a massive response to this new column, including news cuttings, cartoons, book extracts – Gareth Room of Birkenhead, Merseyside, even sent in an old Co-op cook book with Jon Pertwee on the back. Keep your entries coming and we'll try to print as many as possible in future issues!

Paul Sutton and Roger Clark have both pointed out Salman Rushdie's comments about *Doctor Who* in his controversial work *The Satanic Verses* . . . Scientist Doctor Ian Moss at Newcastle University also theorises the possibility of time travel in spaceships travelling through black holes. "It will be a long time before anyone can attempt it because of the enormous cost and technology involved!" (This snippet provided by Owen John Jones of Slough).

This healthy living cartoon was issued by Norwich City Council in their advice on happy eating for Christmas.



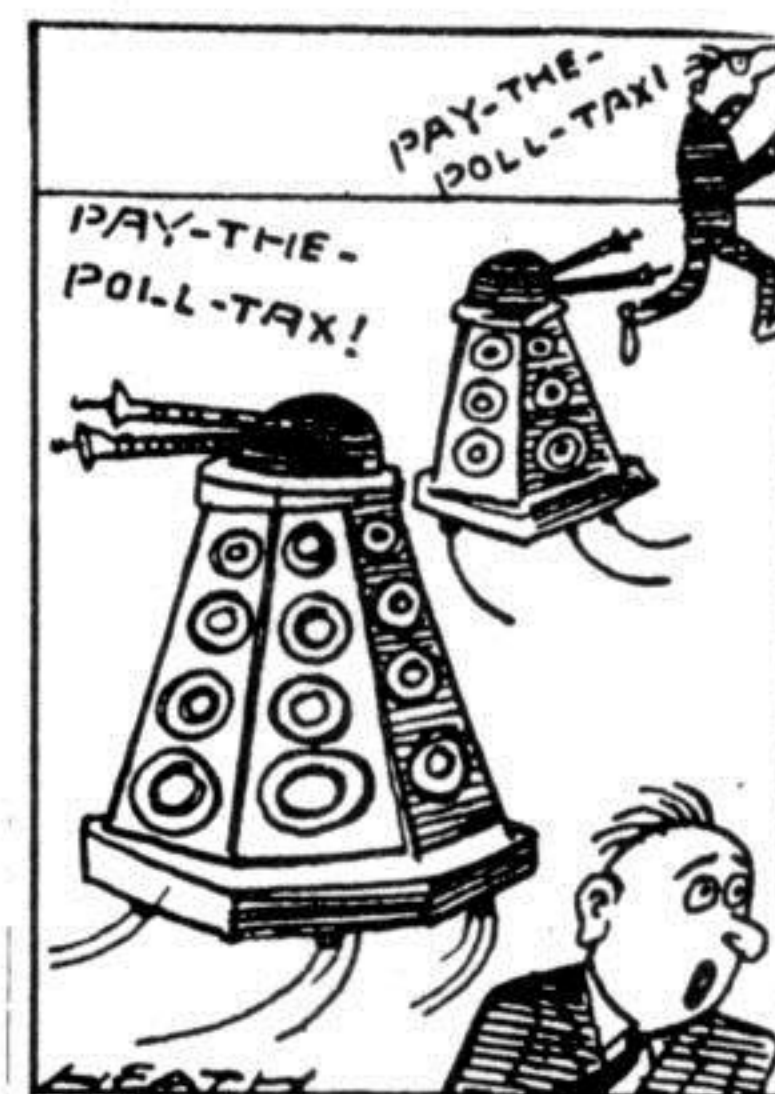
Richard Williams found a *Doctor Who* clue in *The Times* crossword Number 2126 (the answer was Dalek!) and also spotted a reference to a room the size of the TARDIS in an episode of *The Bill* broadcast on Tuesday 10th April . . . meanwhile, the Doctor gets a passing mention on *The Muppet Show* (tip of the hat to its sadly, late creator, Jim Henson) in an episode of *Veterinarian's Hospital*:

Nurse Janice: Who, Doctor?

Doctor Bob: It's not who Doctor, it's *Doctor Who*, and that's another show!

In Australia, Richard Prekodrauac found this gem about *The Ribos Operation* in the "Progs for Sprogs Guide" in his local newspaper . . .

5.30 pm, 2, Dr Who: The Ribos Operation: Having found the first part of the Key to Time, the Doctor turns his attention to the trickier question of how many lawyers it takes to change a light bulb. What do you mean, you don't know?



In Britain, the introduction of the unpopular Poll Tax inspired all manner of protest, including this little gem from the cartoonist, Michael Heath.

Finally, thanks to Sarah Cheesman who supplied us with an output of a *Doctor Who* E-Mail board, just one of many electronic mediums passing business messages, personal letters and stranger missives between computer terminals across the globe. This particular club has recently been ravaged by the intrusion of one of the most racist letters I've ever had the displeasure to read, a response to a constructive comment on minorities in *Doctor Who*. However, other more personable correspondence includes questions on how the Doctor can speak other languages, where time passes if not in the TARDIS (Is there some universal Greenwich Mean Time?) comments on Season Twenty-Six and analogs of real space-time. It also included the delightful suggestion that **DWM** faxes all its pages to the United States for a separate printing of each new issue there. Yes O.G., I'm readers would love to know where you can buy the **Magazine** in Minnesota . . .

to know if there was anyone out there that understood it. The actors in it were great and the visual effects were fantastic, but the story was positively confusing. I think it would befuddle Charles Darwin.

In closing I'd like to say that Sylvester and Sophie are a great combination, and really hope to see them back on television in Season Twenty-Seven, whenever it hits the screen.

Sean Duffey,
Hagerstown,
USA

We've had quite a few comments on Season Twenty Six's airing in the U.S. Sylvester and Sophie seem to have taken the place by storm – "Sophie is a refreshing change from all those unresourceful screamers," writes Douglas Leavitt from Conway – including favourable remarks from Marc DiPaolo in

New York, who's had the opportunity to see re-runs of almost every *Doctor Who* episode in existence. He feels it's Ghost Light's short length that affects the story but found *The Curse of Fenric* "very exciting and atmospheric."

MYSTERY PULLOVER

I claim a Marvel No-Prize! In Part One of your recent strip, *Train-Flight*, Sarah Jane is wearing a blouse. However, in the final two parts of the story she's suddenly wearing a polo neck jumper – complete with necklace.

I can only surmise that Tom Baker's Doctor gave her some adaptable clothing when she was travelling with him – clothing which responds to different conditions by changing into a form more suited to its present environment. Unfortun-

ately, that doesn't explain the necklace . . .

Simon Leng,
Lancaster

So no No-Prize Simon – to qualify, you have to provide a complete explanation for a comic strip error. Anyone else want to take up the gauntlet?

STRIP SEARCHING

Just a few lines on the recent comic strips in **DWM**. Firstly, I'd welcome John Ridgway's recent return as marking one of some permanence. Ridgway is the *Doctor Who* artist: his broody, dark-shadowed material always reminds me of classic late Fifties/early Sixties black and white science fiction films. I think this was particularly true of *Hunger from the Ends of Time*.

It's certainly time to maintain a degree of continuity with the strip. The sharply contrasting artwork and scripts (in both style and, admittedly, quality) over the last twenty issues or so has left it looking very patchy when it comes to re-reading it later. Collectively, we've seen very little development of the Doctor's character outside what we already know from the tv series.

Speaking of characterization, I'm very reluctant at the inclusion of Sarah Jane Smith in the latest, *Train-Flight*. It's early days yet (Episode Two has yet to appear) but please don't revive old characters simply for a pleasant trip down memory lane. Grant Morrison's self-sacrifice of Jamie (*The World Shapers*, Issues 127-129) is an example of what can be done (though I'm not advocating bringing back old characters

◀ simply to kill them off from the *Whoniverse*!)

Incidentally, the Doctor's thought process is becoming a little too simple. The typical scene has been using a character as a sounding board for the Doctor's theories about a particular death ray/alien species. Let's see the Doctor debating with himself a little more often. Also, please drop the 'B' movie-ish exclamation marks from the comic strip titles. They bring back all that's worse about 1950s sf (surely you're not actually trying to ape this genre?)

OK, enough moaning. I hope you take some of my comments to heart. The strip's on the up again after the severe disappointment of *Invaders from Gantac!* and *Nemesis of the Daleks* (bringing back another old character just to kill him off: a very predictable tale, this one). Please! No epics that lose all trace of characterisation at the expense of exterminating destruction. *Nemesis* had nothing to do with what *Doctor Who* is about: it was little more than a reject *Star Wars* strip. *Stairway to Heaven*, *Hunger* and the first episode of *Train-Flight* (great title! This is what we need!) have all been good reading. Gerry Dolan is the only other artist to really capture McCoy's features.

Clive Webb,
Wembdon,
Bridgwater

TIED TO CONTINUITY?

One of my favourite things in the magazine is the comic strip and although I am glad that the page count is no longer at five, why is it still one short of the previous eight?

I am in favour of the longer story lines, say three to five parts, as this way stories can be told on a deeper level. At the moment, with *Train-Flight* just ended, I felt that overall it was quite a good tale. But while the alien insects concept wasn't highly innovative, I did enjoy Sarah Jane's part in the story. My favourite scene was in **Issue 160**, when the Doctor and Sarah have a 'heart to hearts'. When Sarah left in *The Hand Of Fear*, it wasn't one of the Doctor's most tactful moments. Funny how he can deal with megalomaniacs like the Master but when it comes to his companions, expressing his feelings is

a non-starter. So, after having to tell Sarah that she'd "have to go", it was very nice to see that the Doctor had changed the rules about outsiders on Gallifrey.

In future stories, the strip should be more tied to the television continuity. For instance, *The World Shapers* could easily fit in to the continuity, but where do the current stories fit? You must have Ace in the stories! Other Marvel adaptations like *Star Wars* and *RoboCop* have no problem using the regular team of characters, so why shouldn't *Doctor Who*?

Finally, what has happened to the Doctor's attempts to get to Bonjaxx's birthday party? After all this time, I hope we finally see who this friend of the Doctor's is!

Faiz Rehman,
Tredegar,
Gwent

It's always good to receive comments on the comic strip (and the Magazine) as well as the television series. We are planning to carefully drop in more contact with the tv continuity – such as it is. Don't forget that the Doctor is a time traveller – he can easily drop Ace off somewhere, go off for adventures on his own and return moments after he left. For example, leaving Ace to tread on butterflies in the Cretaceous. However, for those of you with a desire to place things, all the stories from Train-Flight follow events in Season Twenty-Six. We'll also be liaising with W.H. Allen to make sure our stories don't contradict events in the new novelisations – just as Paramount now strive to maintain continuity between various Star Trek fiction.

The change of artists is an attempt to reflect the different types of stories the strip has run – in much the same way as the tv show has different directors and designers. Lee Sullivan's art reflected the cut 'em to pieces action of Nemesis – a story true to the spirit of many on-screen Dalek tales. John Ridgway captured the moody aspects of Train-Flight perfectly.

As for the stories themselves, Abslom Daak was always out to kill himself in the battle against the Daleks – if any character had a death wish, it was him. Taiyn gave him a reason for life and it

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EVENTS

WHONIVERSE 1990 – Oxford, September 1st. A convention to beat all others. Many guests from many eras of *Doctor Who* will ensure that this is a day that you won't forget. For details send a s.a.e. to **Whoniverse 1990**, 12 Edward Street, Abingdon, Oxon OX14 1DL.

was taken away from him – what else was there for him to do?

By the end of the year, the inclusion of Sarah in one story may make sense, a clue to something to come. I hope other readers' enjoyed her new adventure before we began our run with the regular, current, team. The recent strips reflect where we'll be taking the fiction side of the Magazine for the rest of the year – even the ones with a touch of comedy, such as Doctor Conqueror.

Rest assured, characterisation is on our mind too, and there'll be some surprises on their way... as for Bonjaxx, he's still waiting for his present!



NEXT ISSUE: Join us here for a fast and furious issue! John Nathan-Turner comments on his time as Producer and Philip Madoc tells us what it's like being a 'guest star' on *Doctor Who*. Plus, Gary Downie completes his account of recording *The Two Doctors*, we start our *Terror of the Autons* archive and a new three part comic strip, *Fellow Travellers*, written by Andrew Cartmel and drawn by Arthur Ranson. That's Issue 164 – on sale 9th September.

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LURKING AT LONGLEAT



A report on the 1990 *Doctor Who* Exhibition at Longleat House by Philip Newman.

In a year which began so negatively with the temporary suspension of *Doctor Who* from our television screens, it is very comforting to be able to report that out of the proverbial "doom and gloom", one particular "light" is still shining as brightly as ever: the *Doctor Who* Exhibition at Longleat House, near Warminster in Wiltshire.

Although the complex itself is beginning to show signs of age – it wasn't designed to survive five years of operation, let alone seventeen! – its external appearance has been enhanced no end this year by the construction of a brand new Police Box entrance. What

is more, plans are already afoot to extend the Exhibition in 1991. Lorne Martin, of M+J Media Ventures Ltd., who organises the Exhibition for BBC Enterprises, hopes that this will not only increase the display area, but also enable the still-segregated "Super Shop" to be incorporated into the main building.

Back to the present, though, and if you enjoyed the tales of Season Twenty-Six, then you won't be disappointed with the 1990 Exhibition, for it is characters from those four stories which form the nucleus of this year's new incumbents. Once again, it is the dedication, creativity and attention to detail shown

by Designer Martin Wilkie that has ensured their imaginative positioning in settings which expertly recapture the atmosphere of the original television productions.

The first of these, from *Ghost Light*, which replaces the "Land the TARDIS" exhibit of recent years, is set in the dimly-lit cellar of Gabriel Chase, where the ghostly figure of Control and a monstrous, insect-like Husk lurk menacingly in the shadows. With the latter posed, almost majestically, in the foreground, this display offers a unique opportunity to take a closer look at a creature which was glimpsed only briefly on TV.

A turn to the right will bring you face to face with another rather regal character from the latest season – this time from the Arthurian-based *Battlefield*. Here, strangely alone amongst the castle ruins, stands Mordred, son of the evil Morgaine of the Fey. He won't remain unaccompanied for very long, however, as the hideous and powerful Destroyer, Eater of Worlds, is due to materialise by his side later in the year.

Moving along the corridor, there is still a chance to activate the head of a Cyberman, illuminate the Nemesis Statue, and bring the tortured Kane back to life before stumbling headlong into a close encounter of the feline kind; for, gathering around a flickering fire amongst the tropical plants and desert sands of their dying world, are four Cheetah-people from last season's *Survival*. The unusual positioning of the Cheetahs, three with their backs turned as they converge on the fire at the rear of the set, lends the whole scene tremendous depth, and leaves you with the impression that if only someone would switch off the "Pause" button, then they'd all come back to life once more. Quite magnificent!

SWEET MEATS

However, if you thought that the Cheetah-people were really quite sweet, then take care . . . because the subject of the next cameo is ultimately more so! Watched from behind bars by one of the timid Pipe People is the King of Confectionery himself: the KandyMan, from the 1988 story, *The Happiness Patrol*. You can't help but admire the actual costume, which at close range really is very impressive. It's even covered in real sugar icing!

If there was one story from Season Twenty-Six which received almost universal acclaim, it was *The Curse of Fenric*. It should therefore come as little surprise that the next showcase, previously occupied by the Vervoids, has been completely redesigned to show a faithful re-construction of the "Bomb Store" and Gas Chamber from that adventure. There are four Haemovores here, including "the Captain" and the two creatures who attacked Ace on the church roof (spot the bullet holes), all of whom surround the imposing six-foot-high figure of the Ancient Haemovore. He takes pride of place in the centre of the set. Once again, it is the positioning of the Haemovores, with arms and claws outstretched and the careful use of



lighting which brings a life-like quality to what might otherwise be a static collection of costumes. Oh yes . . . and those Haemovore masks really are quite ghastly!

Having passed through the Underground with its Yeti guard still on patrol, the TARDIS Control Room awaits your inspection. Only the first showcase has changed here, so we must, at last, bid a final fond farewell to K9 and welcome in his place a Gastropod from *The Twin Dilemma*.

However, even though the remaining exhibits are the same as last year, such

as the Ice Warrior, the Clowns, and the Daleks, there is one area of major improvement: the control panels beneath the scanner bays. This year, Tony Oxley (the man responsible for all the animated models in the Exhibition) has rebuilt them to include "working features" – which should keep children, both young and old, engaged and amused on their circuit of the room!

The final display case, situated just outside the Control Room is the same . . . at least for the time being. It is planned that later in the year the area will revert back to a feature which

proved extremely popular in 1988, when an animatronic Tetrap Head was installed. If all goes to plan, the animatronic Head of the Ancient Haemovore – with moving eyelids, gills etc. – will take Fifi's place.

The exhibits don't end here though. The "Super Shop" (situated in the old Stables – turn left then right when you leave the Exhibition) still houses the Celestial Storeroom, a collection of heads and masks spanning twenty-five years of *Doctor Who*, and the robots from *The Mysterious Planet* and *Paradise Towers*. More importantly, though, in the shop's own display cases, are some exclusive items which have never been "on view" before; namely, the Seventh Doctor's hat and question mark umbrella, the Sixth Doctor's multi-coloured coat, and Ace's bomber jacket, complete with "Blue Peter" badges. Another new feature is the "fan board" – an ideal way of getting in touch with other like-minded individuals. Add to the fact that the Shop itself sells just about the widest range of *Doctor Who* merchandise in the UK, and you're getting a good deal for the exhibition entrance fee of 70p.

As ever, the Longleat House *Doctor Who* Exhibition is open until the end of October, so visit it while you've got the chance. You'll have a great day out!



All photographs by Philip Newman.

LONGLEAT

A Ghost Light husk.



Cats! A Survival cat person



A close up of Control.



Mordred stands guard from Battlefield.





EPISODE GUIDE

SEASON 25: SYLVESTER MCCOY

Code	Story Details	No. of Episodes	Novelised by	DWM REFERENCES			Original transmission dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
7H	REMEMBRANCE OF THE DALEKS by Ben Aaronovitch Dir: Andrew Morgan	4	Ben Aaronovitch				15.10.88 26.10.88	Skaro is destroyed. Davros becomes the Emperor of the Daleks, original Daleks now renegade. Simon Williams played Gilmore, George Sewell, Ratcliffe and Pamela Salem, Rachel. Extensive location recording in London.
7L	THE HAPPINESS PATROL by Graeme Curry Dir: Chris Clough	3	Graeme Curry				2.11.88 16.11.88	Sheila Hancock played Helen A, Georgina Hale, Daisy K, Lesley Dunlop, Susan Q. Cy Town played the execution victim in this studio-bound, <i>Prisoner</i> -style story.
7K	SILVER NEMESIS by Kevin Clarke Dir: Chris Clough	3	Kevin Clarke				23.11.88 7.12.88	Twenty-Fifth anniversary story featuring the Cybermen. All location story around Arundel Castle, with a cameo appearance by the Queen (Mary Reynolds). Fiona Walker played Lady Peinforte, Anton Diffring, De Flores.
7J	THE GREATEST SHOW IN THE GALAXY by Stephen Wyatt Dir: Alan Wareing	4	Stephen Wyatt				14.12.88 4.1.89	Recording of this story hit by an asbestos scare at BBC tv centre, with final work carried out in a tent at Elstree. T.P. McKenna played Captain Scott, Ian Reddington the Chief Clown and Jessica Martin, Mags.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** All episodes exist in broadcastable format from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. A/S89 – Anniversary Special 1989).

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